

DOWN BEAT

608 S. Dearborn, Chicago, Illinois

Entered as second class matter October 6, 1939, at the post office at Chicago, Illinois, under the Act of March 3, 1879. Copyright 1941, By Down Beat Publishing Co., Inc.
Subscription prices, \$3.00 a year in the United States; \$4.50 in Canada (Canadian Dollars) \$4.00 elsewhere. Down Beat is published twice-monthly. Printed in U.S.A. Registered U.S. Pat. Office.

VOL. 8, NO. 21

CHICAGO, NOVEMBER 1, 1941

15 CENTS

Networks Give In To Petrillo

New York—The Radio industry got a generous sample of what's in store for the future, as far as Jimmy Petrillo and the AFM care, during the recent walk-out of studio musicians ordered by Petrillo to bring about a victory in a Pittsburgh union vs. radio station battle.

Studio Musicians Leave

Petrillo played his first hand, when he heard the Pittsburgh station was balking at signing a new contract covering employment of staff musicians, by jerking all dance bands off NBC and CBS sustaining broadcasts. Two weeks later he followed it up by taking about 300 studio musicians in New York, Chicago and Hollywood off their jobs, thus leaving all NBC and CBS non-commercial programs without music. Three days of this was enough. Petrillo won his case.

A dispute between AFM Local 60 and KQV, Pittsburgh NBC station, (Modulate to Page 21)

Ork Leader Shot, Nurses Sore Hand

by DIXON GAYER

San Francisco — Lu Watters, trumpet playing ork leader here, was shot in the hand and is nursing a sore hand these days following a shooting scuffle which took place about two weeks ago.

Watters told police that a bandit accosted him and his girl friend, Patricia Joyce, 19-year-old coed, shortly after midnight and that he was shot resisting the bandit.

However, police later reported that Watters apparently was shot in a fracas involving Miss Joyce's father, John W. Joyce of Oakland.



Canary . . . Chanting with the Del Staton combo at Eau Claire, Wis., is pretty Thelma Marland, who formerly sang with Raymond Scott. Reason for the change is Staton, himself, who is Thelma's hubby.



They Join Woody Herman

Billie Rogers, left, hot trumpet player from Montana, and Carolyn Grey, singer hailing from San Francisco, are the latest and prettiest additions to Woody Herman's band, currently at Hotel Sherman, Chicago. Miss Rogers is featured as a specialty act; Miss Grey replaces Muriel Lane as sparrow with the Herman herd. She is an ex-Carl Ravazza and Gary Nottingham star. Miss Rogers is from Missoula, Mont. Down Beat Photo by Gene Lester.

Stan Kenton Ork Set for New York Debut at Door

New York—Stan Kenton and his youthful band of California jazzmen will make their first New York appearance starting Nov. 20 at the Famous Door, with gobs of network air time skedded for his 4-week engagement. Kenton has options which may keep him at the West 52nd street nitery for 12 weeks.

With Carlos Gastel as personal Door in signing the deal which brings Kenton East for the first time with his new ork.

Kenton already has made his first Decca records. General Amusement is booking. Irving Alexander represented the Famous

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Ed Fox Sues Earl Hines

Chicago—A suit, seeking an accounting of the earnings of Earl Hines, whose band just completed a run at the Grand Terrace Cafe here, was filed in Superior Court recently by Ed Fox, dance band manager. Fox, former manager of the Grand Terrace, charged that Hines violated a contract by obtaining his own bookings when Fox had an agreement to book his band thru 1948.

Art Ralston Quits Casa Loma Band

New York—Art Ralston, one of the most versatile reed men in the business, quit the Casa Loma orchestra two weeks ago to take a job in the pit of a Broadway show. Ralston plays sax, clarinet, flute, oboe and other reed instruments. Glen Gray is looking for a replacement.



Hot and Straight . . . Jack

Ordean, first chair alto saxist with Stan Kenton's ork, soon to leave California for a New York build-up at the hands of General Amusement Corp., is shown putting his all into a hot chorus on Kenton's last Decca record date. Ordean plays hot as well as he leads the section. He's a Californian like the rest of the Kenton gang. Down Beat Pic.

King Sisters On the Cover

The Four King Sisters, swingy vocal quartet with Alvino Rey's ork, went fishing last month and caught a sailfish. Shown in the photo with their prize catch are, left to right, Louise King, Alyce King, Donna King, and Yvonne King. The girls are quite proud of themselves as you can easily see. It's an Arsene Pic.

Six Musicians Killed in Crash On One Nighter

Minneapolis—Band leader Red Sievers and five of his men were killed instantly when their bus was sideswiped by an oncoming cattle truck near Steele Center, Minn., in the early morning of Oct. 16.

Dead in the crash were Sievers, age 32, leader and trumpet; Melvin Gilbert, 26, trombone; Don Simons, 20, trumpet; Gordon Dunham, 20, guitar; Roger Johnson, 18, trumpet, and Vernon Mollenstrom, age 21. The accident occurred as the band was returning

from a one nighter in Marshalltown, Iowa, some 500 miles away.

Crash in Fog

The cattle truck, driven by Ernest Melhoff, unhurt, sheared off the entire left side of the band bus

(Modulate to Page 2)

Okay After Knifing



Hollywood—Blonde Helen O'Connell, Jimmy Dorsey's Irish songbird and winner of the girl vocalist poll in Down Beat last year, is recovering from an operation at Hollywood Hospital. She was stricken with appendicitis a few days before Dorsey went into the Palladium. This is the first pic of Helen made on the coast, where she and the band last month finished work in their first movie, *The Fleet's In*, for Paramount. Helen will be out of the band for three weeks until she fully recovers from the knifing. Pic by Buddy Schutz.

Brewer Held For Murder; Trial Soon

New York—Arrested by police in South Carolina more than two weeks after the mutilated body of Mrs. Wilhelmina Washington was found in a Harlem apartment house, Clinton P. Brewer was returned to New York and now is being held by police on a first degree murder charge.

"She was trying to take me for my money," Brewer told his friends, among them Count Basie, Richard Wright and others who have helped him since he was paroled from the New Jersey Penitentiary last summer.

Brewer confessed the crime, police said. He pleaded guilty under "extenuating circumstances."

A composer and arranger, Brewer showed exceptional promise as a prisoner and obtained his release after Wright and others went to bat for him. His *Stampede in G-Minor* was recorded by Basie's band. No date for his trial has been set yet. On the way here from South Carolina, Brewer composed a song, *In Remembrance*, and appeared crestfallen at the sudden turn of events which will probably send him back to prison for a life sentence.

Girl Trumpeter Fronts Fem Ork In New York

New York—Lois Ashford with an all-girl band is set indefinitely at Jiggs' nitery on West 51st street. She has two brothers with Ozzie Nelson's band and for about six months, in 1940, Lois herself held down a trumpet chair alongside her brother Bo with Ozzie.

Miss Ashford's crew comprises Sonny Russin, Babe's sister, on the piano; Viola Smith, former drummer with the Coquettes, drums; Dorothy Norman, bass, and Laura Harris, trombone.

Lois fronts her band with her hot horn.

Bon Bon Back With Savitt

New York—Bon Bon Tunnell, colored scat singer who recently has been singing with Sonny James' new band, quit James last month and returned to Jan Savitt's band at the Strand Theater here.

Bon Bon first became prominent, in Philly, as Savitt's featured vocalist. He left Jan about a year ago and teamed with Eddie Durham, the arranger. Durham also quit James.

Savitt also has a new girl singer in Ruth Robin, sister of Leo Robin, the songwriter, and former Phil Harris canary. Allen DeWitt remains with Savitt although he didn't appear with the band at the Strand.

Forrest to Harry James As Singer

New York—With Helen Forrest set as his girl vocalist, replacing Lynn Richards, Harry James carries on at Hotel Lincoln with his band. Another replacement pretty well set at press time was the addition of Eugene (Corky) Corcoran, 17-year-old tenor saxophonist, who succeeds Dave Mathews.

Mathews left James to assist Hal McIntyre with the organization of Hal's new ork.

Corcoran, a Tacoma boy, leaves Sonny Dunham, who was his legal guardian. James probably will be Corky's guardian so that Corcoran can work in states where child labor laws ordinarily prohibit his working.

Quintones Quit Barnet Band

New York—Charlie Barnet made his first records with a string section last month, cutting *Isle of Pines* and *I'll Remember April*, both ballads, in Victor's Los Angeles studios. Barnet was in town for one day but was headed back for California where work awaits him and his band, including a part in the film *Fifty Million Nickels* for Universal.

The Quintones have broken up. Bob Carroll left the band to go with NBC.

Dorsey Divorce Is Made Final

New York—A preliminary divorce decree obtained three months ago by Mrs. Tommy (Toots) Dorsey against her trombone playing husband was made final Oct. 10 in Trenton, N. J. They have two children.

Leaders Ineligible In All-Star Poll

Down Beat's annual poll of musicians everywhere to pick the "All-American" band of the year gets under way again this week. As was the case last year, leaders of bands will not be eligible in the contest as instrumental stars.

In the opinion of the editors, the elimination of big time leaders on the final all-star lineup will give many talented and highly respected sidemen a chance to become recognized. In many of *Down Beat's* former contests, leaders were almost automatically selected to places on the "All-American" band on the basis of their fame, alone.

This revision of the poll means that many young musicians and the few jitterbugs whose votes are

sent in for tabulation will have to ponder awhile and carefully select musicians on their ability and merits alone and not on the fact that this guy or that guy is "the best" because his name pops up most often in the news.

This poll is the authentic and original band poll which is followed closest by band leaders and musicians throughout the country.

Leaders Eligible Elsewhere

However, just because leaders will not be eligible in the poll as instrumental stars does not mean that they will be eliminated from the contest entirely.

Musicians also can vote for their favorite swing bands, their favorite sweet bands, their favorite small combinations, and the leaders whom they think most deserve the title, "King of Corn."

Likewise, leaders will be eligible in the voting for favorite soloists. Details of the contest are printed

(Modulate to Page 8)

Change Muggsy's Name As He Starts Clicking On First N. Y. Job

New York—Muggsy Spanier's name has been good enough for him and all his followers for many years. He had it as a kid in Chicago, and it followed him when he became a professional in the early 1920's. Now Charlie Shribman and Charlie Green, who handle many of his band's bookings, want him to change it.

"Muggsy isn't commercial," Green told Spanier, who is clicking on his first New York location

Bowman, piano; Ralph Muzzillo, Red Schwartz, Frank Bruno, trumpets; Bud Smith, Vernon Brown, trombones; Joe Herde, Nick Caiazza, Tony Martell, Ben (sic) Goodman and Johnny Smith, saxes. Martell handles all the go clarinet and Caiazza, who also arranges, plays most of the hot tenor, alternating with Smith.

Spanier already has had his original contract extended and appears now to be set for a long run, possibly for an additional six weeks or more. Martell is the brother of Tony Martell, who has the second Arcadia band. Andy Picard is playing drums with Martell.

So it's Francis now—but the little guy with a cornet and a toilet plunger doesn't mind if you call him Muggsy. All he gives a damn about right now is making his young band sound better all the time. Before long he'll be making records again, but as he says, "not until my band sounds the way it should and is ready."

—by Dexter

Benny Carter Has N. Y. Job

New York—Benny Carter and a foxy 7-piece band went into Kelly's Stables on 52nd street last week for an indefinite engagement, replacing Henry (Red) Allen's crew.

It's the same band which Carter recently played the Ritz-Carlton in Boston with, except that Eddie Barefield is missing. Barefield is back with Ella Fitzgerald. Sonny White is Carter's pianist.

Erwin, Dunn Replace Sims With Kyser

New York—Kay Kyser and his Krew blew into town the middle of October for what the Professor said would be at least a 6-week stay in Manhattan. In the troupe were two new girl singers, Trudy Erwin and Dorothy Dunn, who have replaced Ginny Sims as the feminine attractions within the band.

Miss Erwin formerly sang with the Music Makers on Bing Crosby's Kraft program. She arranges for the Kyser vocal group. Miss Dunn is strictly a soloist. Trudy is being used in a group with Harry Babbitt, Sully Mason and other Kyser singers.



Death Bus... Shown above is the wreckage of the bus in which six musicians, all members of Red Sievers' orchestra, were killed early in the morning of Oct. 16 near Steele Center, Minn. The bus crashed into a cattle truck and rolled over six times. The bodies of the men sitting on the right side of the bus were scattered as far as 50 feet from the wreckage. The photo below is of leader Red Sievers who was among the dead.



Six Musicians Die in Crash

(Jumped from Page 1)

And tire marks on the road showed that the truck was traveling about a foot over the center line at the time of the crash. The accident happened as the two cars, coming from opposite directions, met in a heavy pocket of fog.

Four other members of the band, Don Hallberg, James Leverett, Cliff Johnson and Joseph Ostberg, were bruised but were released after treatment. They were sitting on the right side of the bus.

"Blinded," Says Truckdriver
The truck driver said the orchestra bus lights were glaring in his eyes and he was unable to tell whether he was on the edge or the center of the road.

This was the second crash to hit the Sievers band. One occurred earlier this summer in which several men were injured.

Sievers is survived by his wife, Mollie Kay, and two children, Richard, age 5, and Sandra Kay, 2.

—DON LANG.

Oh, Teddy!

Teddy Powell has written his first song since he turned band-leader two years ago. The ditty is being published by Leeds Music and is entitled *25 C's in the Red*. That's the exact sum Teddy sank on building his band before it clicked.

Levy Welk's Men For \$7,750 Taxes

Chicago—As *Down Beat* went to press, the management of the Aragon ballroom announced that they would levy the earnings of the musicians in Lawrence Welk's band for \$7,750 which they claim is owed the government in back social security taxes. The action presages a test case in court.

2nd Minny Crash in Two Days

by DON LANG

Minneapolis—Waldo Schulz, well known Minneapolis trombone man, was seriously injured Oct. 17, when he fell asleep at the wheel of his car while returning to his home after playing his regular evening job at the Kirch and Gillis cafe in St. Paul.

At writing time, Schulz was in St. Andrew's hospital reportedly with a fractured vertebrae and skull fracture.

According to witnesses, his car jumped the road and clipped off a telephone pole, coming to a stop in a nearby field. Schulz was on a tough schedule, working a daytime job at one of the big Minneapolis defense plants and playing every night in St. Paul.

Longhairs to Dig the Blues At Waldorf

New York—The two "opposites" of the music world, jazz and long-hair musicians, will meet for the first time in scholarly discussion Nov. 6 at the Waldorf-Astoria here in a spectacular tie-up with the motion picture *Blues in the Night*.

Heading the list of classical musicians and classical music authorities are Eddy Brown, president of the Chamber Music Society of America; Dr. Sigmund Spaeth, Leonard Liebeling, Edwin Hughes, Erno Rapee, Dr. Carlton Smith and Philip James, dean of music at N. Y. University.

The list of jazz musicians isn't set yet. *Down Beat* is assisting in lining up musicians, and Benny Goodman will probably be one of the better known jazzmen to appear.

A 5-piece jazz band, playing blues exclusively, will be on hand to demonstrate to the classicists how the blues sound when played by musicians well acquainted with that form of native American music. *Down Beat* in its Nov. 15 issue will carry complete details of the event, one of the strangest things of its kind in history.

Bronx Fans Launch Down Beat Club

Bronx, N. Y.—Fans of *Down Beat* have organized a *Down Beat Club* here. Dennis Governale, 2928 Morgan Ave., Bronx, is the director. Members must be readers of *Down Beat* and must be interested in the advancement of swing music.

Draft, Wire Troubles Fail To Stop Allen

Brooklyn, N.Y.—While troubles pile up for the new Bob Allen band, the crew is still reported drawing extra good biz at the Brooklyn Rosemont where it has been held over indefinitely. The spot is still minus a wire and neither has the band been able to land on wax.

Allen has been plagued by illnesses and the draft, despite the fact that the boys in the band, formerly Vince Patti's Cleveland crew, are mostly under 21 and healthy. Eddie Sarason left Gus Arnheim's crew to replace George Meinzer on lead alto and Larry Arthur replaced Dean Howard on tenor. Billy Smith, drummer, spent a week in the hospital with an infected leg while Whitey Orton, regularly with Tommy Reynolds, subbed for him. Jack King, trombone, laid up with intestinal grippe, had Hal Smith of Sonny Dunham's crew subbing for him during a Dunham layoff.

Golden Career Ends



Chicago—A simple funeral was held here for Helen Morgan, torch singer, who died peacefully Oct. 8 after a magnificent career which brought her nearly a million dollars over a period of 18 years. Expenses were borne by the Theater authority and friends. She was famous for her rendition of the song, *My Bill*. Her biggest hit was in the Jerome Kern musical comedy, *Showboat*. Her generosity over the years was a heart-warming legend in show business.

Dick Wilson Ill; Sears With Kirk

New York—Al Sears moved into Andy Kirk's reed section two weeks ago to replace Dick Wilson, tenor saxophonist, who is ill and unable to hold down his chair. Sears, a former Benny Carter man, will take Wilson's place until Dick recovers.

Kirk's Clouds of Joy left the Famous Door Oct. 22 and went into the Apollo Theatre in Harlem. A string of theater dates has been set for the band by Joe Glaser.

Floyd Smith, Kirk's guitarist, is awaiting the call of his draft board and is fearful that he'll be called to military service momentarily.

Heidt Mulling 2 Film Bids

New York—Horace Heidt is considering two bids from film companies. Both 20th Century-Fox and Republic have made him inviting offers for film appearances but he won't accept either until he arrives in California Nov. 9. Then he'll make up his mind, according to his advance agent Bob Weiss, now permanently located in New York.

Art Thorsen, Heidt's personal manager, is recovering from a serious illness at his home in Berkeley, Cal.



Francis

job at the Arcadia Ballroom, where he has two NBC shots a week. So the sign on the front of the bandstand reads Francis (Muggsy) Spanier's Orchestra. The "Muggsy" portion is in small letters.

Promising Vocalist

Spanier unshuttered a promising new girl vocalist, Jeanie Ryan, formerly with Art Mooney, at the Arcadia. She shares songs with Dick Stone. The complete Spanier lineup now includes Don Carter, drums; Jack Kelliher, bass; Ken Broadstreet, guitar, and Dave

New Male Chirp For Ray Scott

Boston, Mass.—Just before he opened at the Brunswick Hotel here on Oct. 24, Raymond Scott signed up a new vocalist, Billy Leach, whom he describes as "the discovery of the year."

Leach, who was singing on a local station in Pittsburgh when Scott heard him, replaces Clyde Burke. The band's Boston stint calls for four weeks with options for a further nine.

"I Won't Ape Glenn Miller," Cries McIntyre

New Band Fronted by Saxist Has Dave Mathews as Arranger

New York—"My band won't imitate Glenn Miller's." That's how Hal McIntyre, for five years Miller's first chair alto saxophonist, expresses himself about his new band, which was ready to hit the road in New England this week after only two weeks of rehearsals.

"Glenn has been giving me a lot of help," McIntyre said, "and we've even got about 40 Miller arrangements in our new book. But they are tunes — mostly standards — which Glenn never played and which aren't styled in Glenn's 'clarinet above saxes' fashion. They make a swell basis for our library — but they don't sound like Miller."

Dave Mathews on Tenor

"We won't ape Miller on the pop tunes, either," said Hal, who is fronting his band with his alto, and doing a lot of playing up front with the reed section.

Definitely set for the McIntyre ork are Dave Mathews, on tenor sax, who quit Harry James to go with Hal and who'll do most of the arranging. Another of the Eberle brothers, Walter, also is set as vocalist. He's younger than Bob and Ray. The girl singer is Penny Parker, former Lopez thrush, who until recently sang with Red Nichols under the name of "Penny Banks."

Poland, Gibeling Are Set

With General Amusement Corp. booking, and Don Haynes acting as personal manager, young McIntyre has a promising future ahead. Miller himself is lending Hal a lot of help, said to be financial as well as moral, and a booking at Glen Island Casino is coming up later.

Bob Poland, one of Hal's discoveries from Pennsylvania, is set for the second tenor chair. He and Mathews will share hot choruses.



On His Own Now is Hal McIntyre, former alto saxist with Glenn Miller, whose band debuted last week. McIntyre is shown being congratulated by his former boss in this *Arsene Pic.*

Les Reis, Byrne Part Company

New York—Les Reis, manager of Bobby Byrne's band since it was organized two years ago, has left Byrne and no longer is associated with the trombone player's band. Frank Hanshaw of the GAC office here has been in Reis' spot temporarily.

Byrne and band now touring.

Bailey Holds Over

Washington, D. C. — Layton Bailey's band was renewed at the Wardman Park Hotel here following good opening biz. Original deal was set by MCA's Billy Goodhart.

Barefield New Pilot of Ella Fitzgerald Ork

New York—Eddie Barefield, the Des Moines clarinetist who made good in the big time, returned to Ella Fitzgerald's band last month as leader, replacing Ted McRae, tenor saxist.

Barefield worked with Ella several years when the late Chick Webb led the band from his battery. Later, Eddie worked with Benny Carter and others. For a time he even had his own band.

He'll have complete charge of the band's rehearsals, songs and everything pertaining to the music end, while Miss Fitzgerald continues to handle the vocal assignments. Moe Gale's office booking.

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Guitar Man With Monroe Is Dead

New York — Vaughn Monroe's guitarist, 21-year-old Guy Scafati of Boston, died suddenly of a heart ailment last month after asking Monroe for a 3-week vacation. Scafati, an original member of the Monroe organization, had not been feeling well, but his death came as a blow to Monroe and his men.

Scafati's father dropped dead last April, in Boston, while the Monroe band was playing the Hotel Statler. It was said that young Scafati grieved for months, becoming ill in September. He died Oct. 5 at his home in Boston.

Monroe has been using Carmen Mastren of NBC as a sub, but only on broadcasts and record dates. A permanent guitarist was to be found this month.

On his last date at Victor, Monroe recorded a Jimmy Mundy arrangement of *Tune Town Shuffle*, *The Shrine of St. Cecilia*, and *So It Ended and One Foot in Heaven* for Bluebird. Spots Esposito has replaced Jack Hansen on first trumpet and Al Mazza is in Joe Mack's trombone chair. The band remains at the Commodore Hotel for the entire fall season.

Four New Benny Carter Waxings

New York—Benny Carter, currently leading his small band at Kelly's Stable, made four new Bluebird sides 10 days ago with his full-sized ork. Titles cut were *Sunday and Ill Wind*, standards, and two Carter originals, *Tree of Hope* and *Back Bay Boogie*. Fifteen men were used.

Carter is stressing his alto sax more than he used to, playing trumpet less.

Manny's New Chirper

New York—Enric (Manny) Madriguera has taken on Olga Mendez as vocalist, but he'll continue to feature his wife, Pat Gilmore, along with Miss Mendez. Band records for Victor.

Biggest Ork Comm'l Yet Set on Mutual

by HAROLD JOVIER

Starting Monday, Nov. 3, Coca Cola will bring to a network of 125 Mutual radio stations the greatest setup spotlighting name dance bands ever presented on the air.

The program will be aired Monday through Friday from 10:15 to 10:30 p.m. EST and on Saturdays for a half hour, also starting at 10:15 p.m. Different name bands will be featured on a day-to-day basis with Kay Kyser, Eddy Duchin, Will Bradley, Jimmy Dorsey, Sammy Kaye slated for the first week at

time of writing. The half-hour Saturday spot will be kept open for the band rolling up the largest nationwide phonograph record sales during the previous week. For the first Saturday broadcast, November 8, the band selection will be made from the total record sales compiled during the month of October.

All of Coca Cola's tremendous national advertising and promotion will be utilized to push this terrific popular music series and the bands appearing on the show. Famous publicity man, Steve Hannigan, will handle the account.

Mutual took over a long term lease on the former Maxine Elliot theater in New York City specifically to accommodate a nightly



Latest Photo of Basie Band . . . Here is the latest pic of Count Basie's ork now receiving much-deserved attention at Cafe Society Uptown in New York. Band is heard on remotes over CBS and mutual and records for Okeh. Shown here from left to right and excluding rhythm section, are Buck

Clayton, Ed Lewis, Al Killian and Harry Edison, trumpets; Eli Robinson, Dick Wells, and Bob Scott, trombones, and Buddie Tate, Tab Smith, Earle Warren, Jack Washington, and Don Byas, saxes. In the rhythm section are Fred Greene, guitar; Walter Page, bass; Jo Jones, drums, and Count Basie, piano.

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2. A few years later found Russ beating out a solid four-four in the local coal mine while he also doubled between school and practicing piano.



3. Russ always liked the movies, so he eventually got a job playing the "Hermine and Flowers" live in a movie house. Well, it was a living, anyhow!



4. Approaching maturity, young Mr. M. felt the need for further musical attainment, so he hid himself to the music store and got his first slip-horn.



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Kaycee Ork Outsell Big Names on Wax, Outdraws at Proms

by MIKE MORALES

(The Vine Street Vulture)

Kansas City—He's just a young guy, with a swell smile and talent to burn. Not long ago his greatest ambition was to (1) go East with his own band, and (2) make records by ditto. Now half his ambition has come true, with phenomenal results. Jay McShann's Decca discing of *Confessin' the Blues* on Oct. 15 had sold 81,000 copies, making it the biggest seller in the history of the label's sepia series.

McShann, who migrated here in 1936 from Oklahoma, plays piano. He plays a lot like Mary Lou Williams, but with a little heavier touch. Frequently brief bursts of

no MCA, Glaser, Rockwell or Charlie Green behind him. Just a young guy named Tumino, who has Jay's interests at heart and who seldom leaves McShann with an open date on tour.

Basie is His Buddy

That's all there is to this story. Except that some of Jay's boys, Walt Brown, Gene Ramey, Gussie Johnson, Charles Parker and others, deserve a mention. They've helped McShann in his climb. And they'll help him again, especially when Jay goes East to make additional hit discs for Decca. Dave Kapp of that firm thinks McShann has more talent and originality (which counts on records) than any young pianist to come up since Basie. And the payoff is this: Basie and Jay are friends of long standing. Basie says Jay is one of his favorites.

McShann hasn't even started, though. "That *Confessin'* was from nothing," he says. "We've got more and better tunes—we'll sell 'em better than *Confessin'* if we're lucky." Decca bigwigs think so, too. This month they'll renew McShann's binder, at double the price, with options. Then, New York, watch out!

Cootie Bides His Time with Goodman Band

New York — Although Cootie Williams is still mulling plans which eventually will either put him in front of his own group or back with Duke Ellington, the growl trumpet ace declares he has no immediate intention of leaving Benny Goodman.

At Benny's New York opening, Cootie said he expected to remain with B.G. the rest of this year and that nothing was settled yet about his future plans. He is considering a couple of moves, he said.

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by BO

Chicago — A great band is orchestra wh engagements here and is one-nighters West. Charlie so far is pro tion of the S cal quartet n Gaylon, Cu Wylder and ton.

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Waxes Before leavi rded four s names were T Matter, The C See an Eleph and's theme.

The band's l Lee Knowles, T competes; Bill M Melton Middle, t Harold Tennyson, and Peanuts Huc piano; Kenneth W dson, Jerry Stevenson, Tommy Mac manager.

Around The Ray Noble, wh East, was mber three wee to train out to e the Ambassador I sed its commerc . . . Les Brown, B Hishaw, is doi a memorable Bol . . . Vic Abbe bak at the Congre replacing Vincent rums to his hand with a Newshor . . . Don Fed whether's ork wh a festival in th . . . Al Fuller at 50,000 gues trette dance ban Williams, Sammy I a that order. Will Empire Room of Diamond's crew ge t nights. . . . Charlie Spivak int ably Byrne's crev tur's Eve at the aks of Ellington u pressed some et week (\$8) an engagement at the rney will follow booking of vaude te Lake is dropt hought film hou ned to start a . . . All keep pit musi not too long.

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Austin Wet Lea With A

New York — many years on and leaders in as joined Artie advisor.

Artie used t back in the earl plenty of other trade, among r eld, Grady Wa Clarence Hutch Wylie is help at capacities, a valuable, accor ating with re the band an all team, too, ther bands.

Shaw's latea rictor was Oct. and jumped lake, Ia. Artie ue to roll up res on thei ken them in t est as Oklah a, Neb.

Charlie Spivak Shaping Up As Great Band

by BOB LOCKE

Chicago — A potentially great band is Charlie Spivak's orchestra which just closed an engagement at the Palladium here and is now on a tour of one-nighters in the Middle West. Charlie's luckiest break so far is probably the acquisition of the Stardusters, a vocal quartet made up of Glenn Gaylon, Curt Purnell, Dick Wylder and canary June Hut-ton.

These chirps are on a par with the Pied Pipers or the Modernaires, and Spivak himself says he was "tickled to death" to acquire them. Sonny Burke's stomperoo arrangements give the band a considerable lift and the Spivak books also hold a number of sweet tunes, scored by Nelson Riddle and Dave Mann in the band. Charlie's horn sounds better than ever for this guy is putting his whole heart and soul in every number. If you listen to him play or watch him work on the bandstand, you see that he is trying very hard to be a success.

Waxes Four Sides

Before leaving Chi, Spivak recorded four sides for Okeh. The tunes were *This Is No Laughing Matter*, *The Clock Song*, *When I See an Elephant Fly*, and the band's theme.

The band's lineup follows:

Leo Knowles, Tris Haver, Buddy Yaeger, trumpet; Bill Mustarde, Ben Long, and Nelson Riddle, trombone; Ben LaGasse, Harold Tennyson, Jerry Florian, Don Raffell, and Pennis Hucks, sax; Dave Mann, piano; Kenneth White, guitar; Jimmy Middleton, bass; Bunny Schucker, drums, and Jerry Stevenson, vocalist.

Tommy Mack is acting as road manager.

Around The Loop:

Ray Noble, while strapping to the West Coast, was grounded here by bad weather three weeks ago and the band had to train out to catch an opening date at the Ambassador Hotel in L.A. Crew arrived its commercial from the Chi studios. . . . Les Brown, booked indefinitely at the Hawk, is doing the best his there since the memorable Bob Crosby date three years ago. . . . Vic Abbe and his Californians are back at the Congress for an indefinite stay, replacing Vincent Bragale. Vic has added to his band and replaced a groan box with a Novachord. . . . Lou Breese, Lawrence Felt and Don Pedro made p.a.'s with Carl Schuster's orchestra when that crew performed at a festival in the Belmont neighborhood. . . . Al Fuller at the Palmer House polled some 50,000 guests last month on their favorite dance bands. Patrons picked Griff Williams, Sammy Kaye and Guy Lombardo as that order. Williams is now working the Empire Room of the Palmer House, Law Diamond's crew getting the call on Griff's nights. . . . Will Osborne followed Charlie Spivak into the Palladium. . . . Baby Byrne's crew is linked to open New York's Eve at the Panther Room and the sale of Ellington will follow. . . . Artie Shaw pressed some biscuits at Victor here last week (30) and then opened a week's engagement at the Chicago Theater. Jimmy Dorsey will follow Shaw at that theater. . . . Speaking of vaude and vaude dates, the Lake is dropping flesh to become a night film house but the Oriental is said to start a stage show policy which will keep pit musicians from being out of work too long.

Austin Wylie, Vet Leader, With Art Shaw

New York — Austin Wylie, for many years one of the best known band leaders in the Middle West, has joined Artie Shaw as musical advisor.

Artie used to work for Wylie, back in the early 1930's, and so did plenty of other big names in the trade, among them Billy Butterfield, Grady Watts, Joe Bishop and Clarence Hutchenrider.

Wylie is helping Shaw in various capacities, and is proving most valuable, according to Artie, in assisting with rehearsals. The boys of the band are forming a football team, too, and challenge all other bands.

Shaw's latest record date for Victor was Oct. 30 in Chicago. The band jumped there from Clear Lake, Ia. Artie and his men continue to roll up amazing box-office figures on their tour, which has taken them in recent weeks as far west as Oklahoma City and Omaha, Neb.

Cugat Ain't Proud

New York — Tin Pan Alley's latest story concerns Xavier Cugat. When the rumba leader was presented with Cuba's highest award, the Grand Cross of Carlos Manuel des Cespedes, which carries with it the title of Comendatore, Cugat told his boys, "Don't call me Comendatore—it will sound like I am showing off. Just keep on calling me King!"

Golly Ork Back Into Donahue's

New York—Cecil Golly and his band open at Donahue's, New Jersey spot, Nov. 5 following Dick Barrie's band. Golly has Mutual wires skedded. Marks the first time that the spot has ever repeated a band.



We Fooled You this time.

For once, it's not a corny mirror shot that you see printed here but two actual gents, the McFarland Twins. The two brothers and their ork are now playing at Pelham Heath Inn, Pelham, N. Y.

Helen Humes Active Again

New York—Helen Humes replaced Lena Horne as the chief fem attraction at downtown Cafe Society Oct. 21. The former Count Basie soloist is set indefinitely along with Teddy Wilson's band and boogie pianists Pete Johnson and Albert Ammons.

Miss Horne pulled out from the Cafe saying she would report for a singing spot in the show at the Trocadero, famed California niter in Beverly Hills. She intimated she had a motion picture deal cooking.

Lorch Bankrupt

St. Louis—Carl Lorch, ork leader at the Hotel Jefferson here, filed a voluntary petition in bankruptcy here Oct. 13. Lorch said his salary in recent years had averaged \$2500 a season. He listed assets of \$259 and liabilities of \$5,884.

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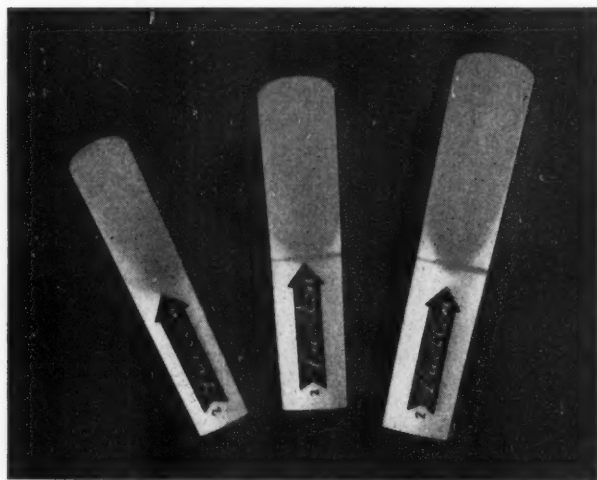


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JOHN L. LUELLEN, 1640 WEST WALNUT STREET, CHICAGO, ILLINOIS

Will 'Father' Hines Stage a Comeback?

Chicago—Will Earl Hines stage a comeback?

That's a jerk question, of course. If Fatha' Hines were never to play another note of music, he would still go down in jazz history as an "Immortal."

But Hines still is trying to reach the very top as a band-leader and his newest band which left the Grand Terrace last week to go on the road may be the outfit which puts him there.

The band is still a rough, oversized outfit which plays a loud and rather ordinary brand of jazz but it has possibilities. Scoops Carey's brilliant alto solos deserve attention as does the tenor work of Buddy Johnson and Franz Jackson. There are some Jimmy Mundy arrangements in the Hines book and the crew boasts a number of small combinations.

Real Assets Are Vocalists

However, the real assets of the band are Hines, himself, and his two vocalists, Madeline Greene and Billy Eckstine.

Hines still rocks his audiences on piano, particularly with his fine solo work on *Jelly, Jelly* and *Boogie Woogie on St. Louis Blues*, numbers which Hines fans seem never to get tired of calling.

Most of the new men in the band are youngsters.

"I'm depending on these kids," says Hines. "They got ideas. I always figured a band was like a ball team. When the players get old, they run out of ideas and don't give a damn. The only thing to do then is get in new musicians who want to create."

Really Call Him Fatha'

"Man, if I can drill these cats into a terrific band, then they really gonna call me Fatha'. Years ago when fellows called me Fatha', there were guys in my band that were even older than me."

Complete lineup of the band includes Leroy Harris, Scoops Carey, Bud Johnson, William Randall, and Franz Jackson, saxes; George Dixon, Harry Jackson, and Tommy Enoch, trumpets, with a fourth position to be filled; Joe McLewis, George Hunt, and Ned Atkins, trombones; Charles Parham, bass; Hurley Ramey, guitar; Rudy Traylor, drums, and Earl Hines, piano.

Hines has an idea he can land a sustaining or commercial radio shot. However, he wants air time of any sort badly. The band may possibly move into New York's

Cafe Society Uptown in February where there would be plenty of air shots. But Hines would like to locate in Chicago if he could.

—BOB LOCKE

Kaye, Dunham Ban Travel In Autos

New York—Aware of the constantly-increasing mortality rate among musicians traveling from one engagement to another, Sammy Kaye last week fell in line with Artie Shaw and other leaders who refuse to allow sidemen and vocalists to travel, on the road, in motor cars.

"Accidents are bound to happen when musicians are tired after a night's work," Kaye said between sets at the Essex House, where he and his 'swayers' are currently ensconced. "When they sit behind a wheel and try to pilot a car at night there's no telling what may happen. In the bus or on the train we all sleep, play cards, read or gab. We have no responsibilities. Baggage is cared for, and hotel accommodations are booked ahead."

Kaye swears he enjoys one-nighters, and says he proves it because he has been cutting down on location dates the past year.

Latest serious motor crash in the trade occurred in Pennsylvania last month when six members of the Sonny Dunham orchestra, riding in a car, collided with another and suffered bruises and lacerations. Carol Kay, vocalist, was said to be most seriously hurt although she escaped fractured bones. Many leaders in recent months have banned travel by motor car. Dunham fell in line, too, after his most recent accident. He was not riding in the car which was smashed, however.

Wagner to Delta

New Orleans—George Wagner's ork opened a 3-month engagement at the Terrace Club here last week. New location marks this band's first appearance here since it closed at the Club Plantation a year ago.



The Mite of Dynamite...

Such is the tag applied to pert, pretty Marion Miller whose explosive vocals with the zany Mike Riley crew account for a great deal of that band's popularity.

Chicago Music Merchant Dies

Chicago—Charles E. Barber of Chicago Musical Instrument Co. died suddenly of a heart attack here Oct. 18. Mr. Barber was 47 years old and had been connected with CMI for the past 18 years.

One of the best known music tradesmen in the field, he was a former professional musician and world war veteran having served as a band leader in the 2nd Illinois National Guard. He is survived by his wife and daughter. His passing is mourned by the hundreds of manufacturers, dealers and musicians with whom he was intimately acquainted.

Eddie Young's Band Sports New Faces

Chicago — Eddie Young's ork moved into Olson's here Oct. 14 for a 4-week stand, replacing Fletcher Henderson. Deal was set by Frederick Brothers. New faces in the band include Bob Cramer, alto, and Charles Smith, trombone, from Tiny Hill's crew; Byron Baxter, trumpet, from Marvin Dale's band, and Eddie Holtz, piano. Holtz is a Chi boy and recently left Bill Bardo. The rest of the personnel includes:

Roy Choice, alto; Frank Nosek and Les Bowen, tenors; Ben Keller, trumpet; George Laing, drums; Eddie Plue, bass; Florence Davis, vocals, and Eddie Young, front.

Bowen also manages the band.

Thornhill's New Girl, New Arranger, Create Big Stir in New York

New York—Claude Thornhill popped out with one of the most promising girl singers of the year at Glen Island Casino Oct. 15, a 19-year-old brunet from Fort Wayne, Ind., named Lillian Lane whom Thornhill and his manager Murray Alber predict will be America's best in a few months.

Thornhill and vocalist Kaye, Thornhill is moving fast. He Doyle recently parted company and "Thorny" has been searching for a replacement.

Miss Lane, who doubled as a stenographer and vocalist on a Fort Wayne radio station, makes her recording debut with the Thornhill band on Claude's Columbia pressing of *Baby Mine*.

Gil Evans New Arranger

Also new in the band are Gil Evans, widely known Pacific coast arranger, whose band was taken over by Skinnay Ennis two years ago, and Barry Gailbraith, guitarist, replacing Allen Hanlon.

Evans quits the Ennis band to take over his new assignment. Ted Goddard, tenor saxist, is not leaving Thornhill as reported. He underwent a nose operation and was out several weeks, but is now back in the band. Johnny Fresco, Dutch star, subbed for him.

Has a 12-Month Contract

Thornhill's band is undergoing the General Amusement Corp. "build-up" treatment on his current stand at Glen Island. With Glenn Miller interested, and with Don Haynes now personal manager.

Al Donahue Well Again, Band on Tour

New York—Al Donahue returned from a two-month enforced vacation, during which time he recovered from a recent illness at his California home, and resumed engagements with his band Oct. 23 at the Central Theater in Passaic. His band is substantially the same as the one he had last August when illness forced him to take a rest.

Jean Gordon, former Red Norvo canary, is Al's new girl vocalist. Phil Brito remains the male chanter.

Still recording for Okeh and NBC transcriptions, Donahue's new lineup includes:

Al Anthony, Sal Pace, Pres Hudson, Kenzy Franche, saxes; Al Diehl, Bert Varasano, Rudy Michael, trombones; Benny Knopp, Buzz King, Al Sharaf, trumpets; Don Lauran, drums; Bill Haley, piano; Rudy Theis, bass.

Frank Walsh continues as personal manager of the Donahue crew. One of the band's new discs, *Shrine of St. Cecilia*, appears to be breaking for a hit on the nation's jukes. Donahue will play theaters for the next six weeks.



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Jelly Roll's Tub Man Has Combo

Chicago—Playing drums with a small combo of his own at Liberty Club Era out on the South Side here is Bill Andre, a musician who has never been recognized although he has played

with many of the immortals of jazz. Andre came to Chicago in 1925 with Earl Hines when Fatha' opened at the old Elite Cafe. A year later, Andre went on tour with the late Jelly Roll Morton. Now 40 years old, he still gives with the beat. Andre and his combo have been at Liberty's since last April. In the lineup with him are Art Terry, piano; Alfred Lewis, trumpet; Bob Frazier, alto, and Pete Childers, tenor.



Andre

Dick Himber Has New N. Y. Ork

New York—Dick Himber is back in New York after a long spell in California rehearsing a new band (yeah, another new one) for New York engagements. Personnel not set yet.

Maestro will unshutter it Nov. 30 at Loew's State Theater here.

Oberstein Set To Make Wax

New York — Eli Oberstein announced plans for his latest business enterprise, manufacturing phonograph records, last week. His new label will be "Imperial" and tentative plans are for him to issue one double-faced "hit" record a week.

Oberstein intimated Blue Baron, Paul Whiteman and possibly Red Norvo and Muggsy Spanier would be bands which he'll have exclusive recording artists. Each disc will sell for less than 35 cents—possibly a quarter.

Oberstein became prominent with RCA-Victor, then formed the U. S. Recording Corp., which went bankrupt.

Lopez The Singer's name until the for Nick Stuart cent Lopez Hotel Taft is a firm belief changed her is billed as a

Forr Hint To J

by BL Baltimore—pretty well s Harry James a few days at Spieldock, Hel ance on yours and announced with James. Before the talking to seemed to be r is drumming here, is none ing her again.

Union—Stir Stir

by CHA Savannah, O theater-local A August, during ett band was the theater a union for the missed, from t deal of negoti mian.

No C After two now rests in t pers of each s terested in bei out losing th theater is int reinstatement It has been re ter could be c promise if it w mahob's disinte The union l is the sta the employer must pay loca by during the

Bands Chirp S For Fou

by JO Niles, Mich. en ballroom Karol Kaye sta eutive winte he joined the which is booke on at the sp uly the fen Marty Ross ba the stand for t Calls V "I really wa on this winte a private life an owner-man but I guess l whole thing of here I though a change."

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Lopez Thrush... Karole Lopez's name was Nancy Gay until the former Cecil Golly and Nick Stuart thrush joined Vincent Lopez' ork, now at the Hotel Taft in New York. Lopez, a firm believer in numerology, changed her name to Singer. She is billed as a "jitterbug vocalist."

Forrest Hints Hop To James

by BILL WILLSE

Baltimore—Helen Forrest is pretty well set to go with the Harry James band. While in town a few days ago to see hubby Al Spiedock, Helen made an appearance on yours truly's radio show and announced that she would go with James.

Before the show she had been talking to James and things seemed to be ready. Spiedock, who is drumming at the new 21 club here, is none too happy about losing her again.

Union—Lucas Stir Still Tied

by CHARLOT SLOTIN

Savannah, Ga.—From the Lucas theater-local AFM altercation last August, during which the Mal Hallett band was barred from playing the theater and was paid by the union for the three shows they missed, from this has come a great deal of negotiating, but little action.

No Compromise

After two months the matter now rests in the hands of the lawyers of each side. The union is interested in being cooperative without losing their point while the theater is interested only in the reinstatement of their stage shows. It has been reported that the matter could be cleared through compromise if it weren't for the Lucas and Bob's disinterest in unionism. The union law causing the trouble is the standby law in which the employer of outside bands must pay local musicians to stand during the engagement.

Bands Change; Chirp Stays on For Four Years

by JOHN GLADE

Niles, Mich.—Returning to Avon ballroom by popular request, Carol Kaye started her fourth consecutive winter season here when she joined the Wes Hensel band, which is booked for the entire season at the spot. Carol was formerly the fem vocalist with the Marty Ross band, which held down the stand for the past two winters.

Calls Vacation Off

"I really wanted to take a vacation this winter," said Carol, who in private life is the wife of Avon owner-manager Charlie Stubbs, but I guess I'll have to call the whole thing off. After three years here I thought the public would like a change."

Lee Roth Gets \$2,000 Settlement, Old Job

by SIG HELLER

Milwaukee—When the Riverside theater went dark some time ago, Lee Roth and his band still had six weeks to go on their contract. Local Union Prexy Dahlstrand went to work to get some kind of a settlement and was told that the theater would offer \$1,300 to cancel the six weeks' contract, although the six weeks' contract was good for \$3,900.

\$40 Loss Per Man

After negotiating back and forth for several weeks, Dahlstrand finally was given \$2,000 as a settlement. Inasmuch as all of the boys in Roth's ork were able to find other employment, this settlement of two gees meant that the fellows actually lost only about \$400, or

less than \$40 per man. These are the kind of manipulations which make Dahlstrand such a popular leader in Local 8; he always makes a good bargain for "his boys."

Incidentally, the Riverside will reopen in about two weeks, with Lee Roth and his gang back in the pit and Henry Busse and his ork as the first stage attraction.

Scale Was Plenty Low

Local tavern keepers and nite club men are up in arms over the recent wage increases. They claim that they are taxed to death and now the musicians' salary rise will help to put them out of business. The general consensus of opinion is that the scale around Milwaukee was plenty low for many years and that it's about time that the musicians got a break. The increases,

according to the Union, will stick regardless of how much anyone howls.

Fuller Unshutters Durham Hotel Spot

by BRAD McCUEN

Durham, N. C.—Jimmy Fuller's combo recently opened the Crystal room of the Washington Duke, largest local hostelry, doing a six night a week stint.

Jimmy features Fred Gillman and Earl Brock on saxes beside himself. Jess Swan is on violin and Larry Higgins, piano, and Frank Bennett, drums, spark the rhythm. Outfit has three airings weekly.

Tiny Hutton, 300 pound drummer last with Jack Wardlaw, has taken over a leaderless group of Carolina students with a Luncedford kick. The band will be whipped into shape by Hutton who will confine his activities to singing and fronting.

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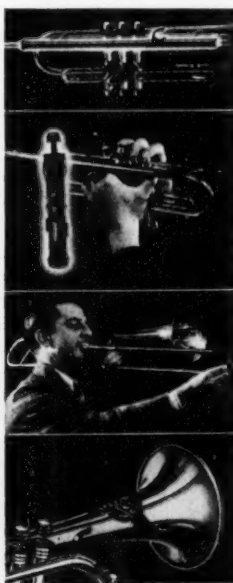
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Kaycee Sepia Local Boosts Nitery Scale

by JOHN SCOTT KERNS

Kansas City — Union officials here report that employment of musicians is on the upturn. Bill Shaw, prexy of the colored musicians union, Local 627, reports that scale (always too low) has been raised on niteries booking sepia bands. Money seems to flow more easily since defense plants opened here. Lincoln dance hall is currently being picketed, however, for booking scab bands.

Price One-nighting

Lester Harding, baritone, left Kaycee last week for Hollywood where he will try pix. He just finished a 14 week run as emcee at S. Bernard Joffe's Tower theater.

A Tulsa one-nighter followed by a 12 day tour of Oklahoma is on the books for Jesse Price. Matt (Tootie) Clarkin was sorry to see him leave the Mayfair club. Price and his ork packed them in nightly for Tootie during his six week run which ended Friday (30).

So Is Fisk

Charley Fisk is going strong since he was Mizzou's top collegiate band last year. Only two of the original gang are still with Fisk. Fisk's trumpet style is similar to that of Harry James, who sat in with Fisk at a party at M. U. last year. The band played a three day run at King's ballroom in Lincoln, Neb., and are now one-nighting it.

Sammy Lovett and his band opened Joe Jacob's new club, which is located near the old Riverside race track. . . Harlan Leonard's Rockets have seen some changes made and are sporting a new pianist and trumpeter. Leonard is currently playing at Street's Blue Room, 18th and Vine st. . . Oliver Todd and his ork, sepia combo, will bear watching. He's packing Casa Fiesta nightly. Todd paces the outfit with a solid trumpet, while the sax section of two altos and a tenor sound mighty sweet on the swing tunes. Rhythm section in-

'Pagliacci' Digs Smythe



Denver — Pete Smythe, who worked his way thru Colorado U. as a combination hash-slinger and bandleader, is shown here being congratulated by Joe Reichman, the "Pagliacci of the Piano," on opening the Silver Glade here with his band. Smythe also conducts a record program on a local station.

cludes bass, drums and piano. . . Glen Gray and his Casa Loma ork may make an arrangement of Bus Moten's new song, *I've Got a Vision of You*. Moten is now featured at Eddie Morgan's White Horse Tavern. . . Tommy Douglas and band are playing a run at Martin's-on-the-Plaza.

Gordon Debuts New Ork in Chi

Chicago—Free of his CRA contract and in good graces with the AFM again, Gray Gordon reorganized his band and opened Oct. 25 at the Merry Garden Ballroom in this city.

Dotty Reid and Don Gordoni are Gray's new singers. Musicians forming the nucleus of the band are Howard Davis, alto; Harry Levinson, drums; Bill North, guitar and arranger, and Chet Bruce, trumpeter. The outfit shapes up four rhythm, five saxes and five bass, plus a tic-toc machine.

Gordon has no booker. One of the unusual angles to his present job is that he got his start in the same ballroom here many years ago. Gordon's crew doesn't use the tic-toc idea constantly, but enough to use the tagline and take it out of the "swing" groove he was in with his previous ork, which folded in Atlantic City. Gordon has a Decca record contract, too.

All Star Band Contest Starts

(Jumped from Page 2)

on the ballot which must be clipped and mailed to *Down Beat's* "Contest Editor," 608 South Dearborn, Chicago.

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Contest Rules

Send only one ballot. Those who send more than one will lose all they send.

For the "All-American" band, vote only for musicians who are NOT leaders.

You may vote for leaders in the "favorite soloists" division, in the sweet band and swing band division, and other departments shown on bottom portion of the ballot.

Be sure and sign your right names and address.

Mail your ballot to Contest Editor, *Down Beat*, 608 South Dearborn St., Chicago, Ill.

Please try to be fair. Every living musician is eligible except for the restriction in second paragraph above. Choose carefully and be your own judge. And select your nominees on the basis of talent alone.

were sent in. The poll attracted attention throughout the world.

Trophies Will Be Given

As was the case in past contests, *Down Beat* this year again will award gold trophies to winners in each division. There are three trumpets, two trombones, four saxes, clarinet, drums, piano, bass, guitar, girl singer, male vocalist and arranger positions to be filled.

Voters are asked to send in their ballots individually. They may be sent in envelopes or pasted on the back of postcards. Obviously unfair behavior, such as the mailing of mass votes by press agents and bookers as well as band managers and "friends" of the various bands, will be eliminated as much as is humanly possible.

A musician who has been a leader off and on will be determined by his status as of Nov. 1 of this year.

New Bands in Running

Many new bands and many instrumentalists have grown in popularity during 1941. Coming up are the dance orchestras of Charlie Spivak, Claude Thornhill, Sonny Dunham, Vaughn Monroe, Tony Pastor and Les Brown. Such older established leaders as Benny Goodman, Glenn Miller, Tommy Dorsey, Artie Shaw, Count Basie, Duke

Ellington, Woody Herman, and Jimmie Dorsey will have to battle with them to hang on to laurels.

Down Beat's editors will serve as judges of the 1941 contest.

Down Beat will publish complete tabulations of the contest in future issues. The voting closes on Dec. 15. The contest editors appeal to readers to play fair, vote only after giving the musicians serious consideration and to vote ONLY once. Anyone violating this rule will lose all ballots sent in.

VOTE HERE!

For your favorite musician and band and send your selection to contest editor, care *Down Beat*—608 South Dearborn St., Chicago, Ill.

Pick Your All-Star Band (Do Not Vote for Band Leaders)

_____	Trumpet
_____	Trumpet
_____	Trumpet
_____	Trombone
_____	Trombone
_____	Alto Sax
_____	Alto Sax
_____	Tenor Sax
_____	Tenor Sax
_____	Piano
_____	Drums
_____	Bass
_____	Guitar
_____	Clarinet
_____	Arranger
_____	Male Singer
_____	Girl Singer

Your Favorites of 1941 (Leaders Are Eligible for These Places)

Swing Band	2nd Choice
Sweet Band	2nd Choice
Trio or Small Combo	
King of "Corn"	
Favorite Soloist	(This may include accordionists, fiddlers, or any other instrumental artists you prefer)
Your Name	
Address	
City	State
Instrument You Play	

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GLENN MILLER
and his BRASS SECTION in
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Tuxedo Plunger.
You will also see Glenn Miller feature this, his own designed plunger!

SENSATIONAL!

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STONE
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(PAT. PEND.)

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by CHAR

Philadelphia making over h...
having a jump...
George decided...
He finds that...
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Lou Lang February

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The Biltmo...
and, followed...
Lido.—GLADE.

Finds Jump Juiceless; Moola Only in Schmaltz

by CHARLES ABBOTT

Philadelphia—George Grey is making over his entire crew. After having a jump outfit for two years, George decided to change his style. He finds that it is much more lucrative to have a schmaltz band. Grey acquired Yonny Gassman for lead sax, Donny Edwards to caress the keys, and none other than Jackie Fell on the hides. Fell, one of Philly's best skin artists, is helping Grey tremendously in the formation of his new crew. George is rehearsing steadily, and is doing some one nighters, but he will definitely not accept a location job for some while.

Fitch Uses Four Reeds

Gil Fitch played a dance at the Broadwood hotel before forty five hundred dancers. Gil used one of the best sax sections in Philly, with Buddy Williams and Pete Sansone on tenors, and Carl Waxman and Milt Shatz on altos.

Nat Segall, of the completely redecorated Down Beat club, was over to Gotham to negotiate with Art Tatum, to bring the star to perform at his place. . . . When Jan Savitt was at the Earle theater recently, his men were in Segall's every nite jamming. Some super sessions were held with Gus Bivona, Al George, Teddy Walters, Foots Wallace, and many others sitting in. . . . Sammy Kaye followed Savitt at the Earle, and his vocalist, Marty McKenna, the lad who sings the song titles, told the Beat that he was expecting to be called by Uncle Sam at any mo-

ment. Kaye stated that *The Wind Blows Free*, which he recorded and which was written by Philly boys Irv Leshner and Jimmy Tyson, may prove to be a bigger hit than *Daddy*.

Williams Still 'Shedding

Victor Hugo has been signed to play the AGVA affair this winter. Hugo, ex-Whiteman trumpeter has a six piece combo at the Little Rathskeller. . . . Morris Spector has returned to his drummers' post with Joe Frassetto, after doing a little work with Lew Shradar. . . . Buddy Williams' new ork still in the woodshed did a few dances at Wagner's. Johnny Morgan, Buddy's man Friday, says that Buddy may go into the Glen Island casino very shortly.



Getting the Good News

. . . Ray Gorrell and his canary, Julianna, are shown reading the wire which sent Gorrell's band flying from Detroit to Bermuda last week on a one-night stand. Pic is by Ray Glonka.

What a One Night Stand This Was!

by LOU SCHURER

Detroit—Ray Gorrell, local ork leader, shattered the all time one-nighter record for a Detroit band and probably also for name bands last week.

Occasion was a dance engagement in Bermuda, Oct. 25. The band flew there from Detroit to play an R. A. F. ball at the Hotel Bermudiana, returning home the next day. Fourteen made the trip including Gorrell's 18-year-old colored trumpet find, Willie Horner. The only girl in the company was the band's wren, Julianna. All expenses were paid.

New Morand Chirp

Cincinnati—Jose Morand sported a new girl vocalist, Marilyn Hodel, when he opened Oct. 21 at the Netherland-Plaza Hotel here.

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Complete harmony; any chord the leader or music may call for; wide variety of tone colors—all this and more with the New Gibson Electraharp.

See it or Write

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See page 23 for Down Beat's Special Offer. Subscribe Now!

South African Volunteers for Canuck Service

by BOB FOSSUM

Rockford, Ill.—Rockford cats are really getting their kicks from the international jazz being dished out at Tops and Taps by Len Moss, a pianist, accordionist, and composer. Moss is a native of Johannesburg, South Africa, and his musical talents have carried him all over the world—China, India, even Java—where he met Harry Lim, the Batavian jazzatic.

Still Gets African Kicks

Formerly a band leader, he is featured soloist at Tops. Although Moss is in an American groove now he admits that he still gets his boots from the screwy South African jive. Only bringdown is the possibility of Len's joining the Canadian army. He is all hepped on the subject and is hoping for acceptance soon.

Helping Len at the spot is Norm Kranich, Milwaukee 88er who handles the intermission entertainment. The boys also play sessions at Times Tap on the west side of the river. Both bars are owned by Jack Shafston.

Lou Lang Set Until February in N. Y.

New York—Lou Lang's band has had its option at Hotel Velvedere extended through next February. Lang, who has been leading a society combo, is in his second year at the hotel. Lineup includes Charles Scheurle on Novachord, John LaVerde, fiddle; Dan Prime, drums and vocals, and Frank Granato, bass. The leader plays tenor sax.

Hogan Herd on WSBT

South Bend, Ind.—After a short summer engagement at the Club Lido here Harlan Hogan, musical director of station WSBT, cut his six-man band down to four men for a winter studio program at the station. Known as the Harlan Hogan Quartet, the combo proved so popular last year that Hogan is using the same instrumentation this semester: Ted Boles, bass; Marty Hogan, guitar; Wes Hensel, cornet; Hogan, piano and organ.

The Biltmore Boys, a Chicago band, followed Hogan into the Club Lido.—GLADE.



Rehearsing at the Blackhawk. Left to right: Al Sharff, Jack Turner, Randy Brooks (featured hot trumpeter) and Jim Fitzpatrick. All enthusiastic Conn users.



Looks like a finale in praise of Conn, with Gale Robbins at the mike. Top row, left to right: Al Sharff, Jim Fitzpatrick, Randy Brooks and Jack Turner. Bottom: Art Jarrett, Gale Robbins, "Porky" Dankers and Bruce Mulligan.

Popular master of ceremonies Jarrett with his Conn trombone in characteristic rehearsal pose.

Vocalist Gale Robbins pours out a high one, flanked by tall Bruce Mulligan and his new 30M Connquor Tenor, and "Porky" Dankers, 1st chair, a Conn enthusiast for 18 years.

• With the benefits of the traditions of Hal Kemp, his extensive library of music, and his well-established style, Arthur Jarrett and his men carry on. Art's pleasing personality, popular vocalizing and experienced showmanship augur the continued success of the group. Scored big hit playing at Blackhawk Restaurant, Chicago, broadcasting four times weekly over WGN and other Mutual stations, and cutting for Decca. • Conn instruments, too, are a big factor in keeping the band's performance in the "national favorites" bracket. . . . "You always find Conns at the TOP!" For information about latest Conn developments, ask your Conn dealer, or write, mentioning instruments of interest.

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does? Forgive me please, but it did kinda get my goat to have him run down so in your mag.

MISS D. WONDERLY

"Louie's Best Was West End Blues"

Midland, Tex.

To the Editors:

Down Beat is fine but why the astrology bunk? Am ordering *West End Blues* by Cootie Williams but do not expect it to be Louie's equal. Louie recorded the tune several times. Tell Dave Dexter to get out the original Okeh—it's Louie's greatest. And the only complaint about accompaniment could be the drums—certainly not the piano which is either Hines or some other guy is the Fatha' of modern piano.

FRANK W. WOOD, JR.

Hep Winter in Store For California

North Long Beach, Cal.

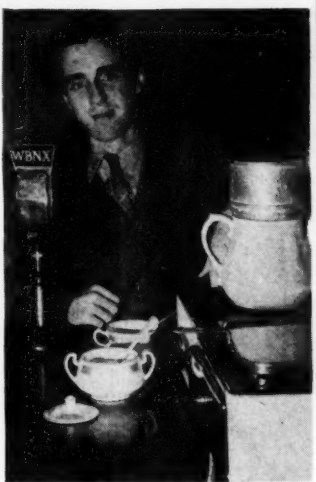
To the Editors:

Yes! Eds! Dave Dixie-Wexie thinks California is going to be out of luck this winter. Yes! Stan Kenton played at Balboa, Cal., this summer and he was "discovered." Well, I made my own discovery.

In a little joint called the Rainbo Room near here is a 6-piece outfit led by Chuck Travis. The band ain't so good and it ain't so bad but Travis knocks us all out on tenor. Yep, I made a discovery.

Stan Kenton has gone east but Southern California is still in store for a hep winter.

ERNIE TALMAN



Youngest Wax Spinner...

Art Ford, of station WBNX, is the youngest announcer in New York. He spins records nightly on the "All Through the Night" recorded show. Only 19, Ford collects records for his own kicks, most of them specially-recorded for him by famous artists. He's shown on his midnight stint, black java and all. Note his electric stove.

The Boys Don't Approve of Levin

Troy, N. Y.

To the Editors:

Who let Benny Levin into the last issue of the *Beat*? Who is he, Guy Lombardo's press agent? From that junk he spouts, we

rather gather he gets his kicks from that jazz great, Wayne King.

Any guy with a horn and ten easy lessons can read off a sheet and play *Marie*. Or if he has an iron lip, he can go up an octave and play *Memories of You*. But it takes real genius to improvise simultaneously as the good Dixieland men do. When Sonny Dunham gets good enough to shine Bix's cornet, let us know. But until then, go back and listen to Jan Garber and give good hot jazz the break it deserves.

JEROME SHIPMAN
FREDERICK BOB

Digs Bernie Privin

Hartford, Conn.

To the Editors:

Woe, woe, and more woe! When are the swing fans going to get wise and dig this trumpeter of Charlie Barnet's? I'm not talking about "Big Blow" Bobby Burnet whose savage plunger solos sound full of ripe, unmistakable fluffs.

I'm talking of the short man who sits on the right of the brass section. His name is Bernie Privin and the poor guy has gone too long without the proper recognition. He's been a terrific inspiration to me ever since I saw him with Artie Shaw's old band. The one that had such names as Chuck Peterson, Buddy Rich and Tony Pastor in it. That guy Privin really works and deserves a lot more compliments and solid pats on the back than he's getting. Dig his work on Barnet's *Charleston Alley*, and you'll see what I mean.

JOHNNY HART

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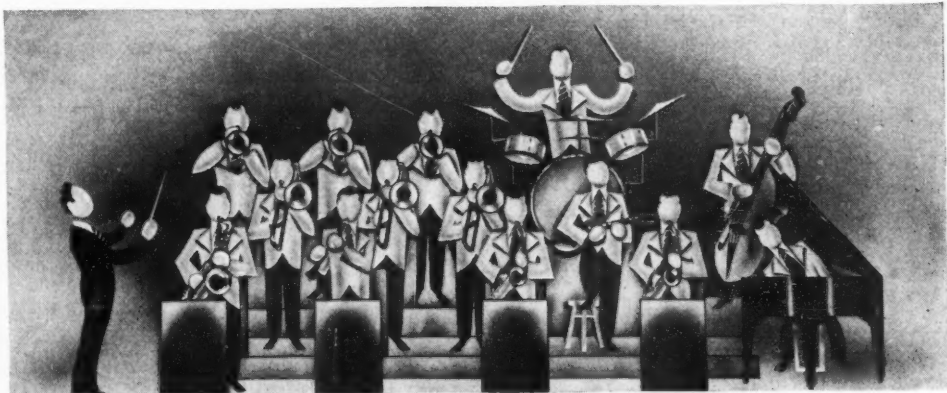
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BOOST your band's earning possibilities by snapping up its appearance with a new set of Selmer Porta-Desks. These handy stands help your performance, too. They eliminate confusion because they hold *all* your music ready for instant use. And they hold it at the correct angle for easy reading.

The flat fronts on Porta-Desks are great places for advertising your band. (Almost any sign shop can supply your name, initial, or caricature for this purpose.)

Because of their handsome appearance, increased convenience, and because they're so easy to carry, many of America's highest-paid orchestras are using Porta-Desks. Yet you can equip your entire band with these modern music stands for less than the cost of a good arrangement!

Start the winter season right—get a new set of Porta-Desks today. Your local music dealer has them or can order them for you from

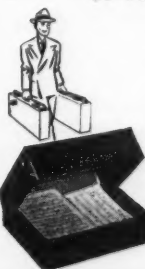
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Used by leading professional orchestras because of its super-strength. Double-reinforced in 8 places! Handy extra shelf. Made only in Black embossed leatherette-effect finish. Four No. 410 Deluxe Models in brown Kraft-finish carrying carton cost only \$8.50*

*Prices slightly higher west of Rockies. Porta-Desks are not sold without carrying cartons. Both models made of high quality corrugated fibre board. U.S. Patent No. 2,188,602.

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WORLD'S LOWEST-PRICED SAXOPHONE-CLARINET STAND

\$1.95 buys the new Selmer Porta-Stand for sax and clarinet. Costs \$2 to \$5 less than other sax stands, yet has several actual advantages! No exposed metal parts to scratch or damage your instrument. No wing nuts. Space on front for your name, band name, or initials. Made of corrugated fibre-board used double-thick in a unique triangular construction that gives strength and rigidity. (Patent Pending). Heavy felt reinforcements. Get one today from your music dealer.



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—and you know it too, if you've ever watched some of America's top drummer men put their instruments through a work out. Their Amrawco drumheads boom, bark, riff and whisper perfectly to each perfect touch. They get more peak playing mileage—more full tones and more sure response per head.

Each Amrawco head is made from the finest hand-picked hide—then processed by an exclusive secret scientific method.

Select an Amrawco gauged drumhead that suits your own individual touch. If your dealer can't show you how, write direct for free Amrawco gauge booklet today!

AMERICAN RAWHIDE MFG. CO.

1105 North Branch St. Chicago, Illinois

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.,
REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912,
AND MARCH 3, 1933

Of Down Beat published twice monthly at Chicago, Illinois, for October 1, 1941.
State of Illinois) ss.
County of Cook)

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Glenn Burrs, who, having been duly sworn according to law, deposes and says that he is the Editor of the Down Beat and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Name of Publisher: Down Beat Publishing Co., 608 S. Dearborn Street, Chicago, Illinois.
Editor: Glenn Burrs, 1400 Lake Shore Drive, Chicago, Illinois.
Managing Editor: Carl Cons, 2214 E. 70th Place, Chicago, Illinois.
Business Manager: Carl Cons, 2214 E. 70th Place, Chicago, Illinois.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Owned by Down Beat Publishing Co., Inc., 608 S. Dearborn St., Chicago, Ill. Sole stock holders each holding 50% of the stock are: Carl Cons, 2214 E. 70th Place, Chicago, Ill.; Glenn Burrs, 1400 Lake Shore Drive, Chicago, Ill.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

There are none.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

Glenn Burrs (Signed)

Sworn to and subscribed before me this 20th day of Sept., 1941.
Roberta Peters (Signed)
(My commission expires 6-5-45)

SEAL

Band Boom Holds Up But Eastern Crews Nab Best Locations

by CHARLIE EMGE

Los Angeles—The Jimmy Dorsey opening at the Palladium had all the elements of a typical Hollywood movie premiere, with searchlights, autograph anglers, celebrity searchers, and a mob of bystanders at the entrance. Biggest cheer went up for Dorothy Lamour, who headed the contingent from Paramount, which included the entire cast of *The Fleet's In*, in which Jimmy and his troupe make their screen debut.

Dorsey's draw for the opening was around 3400, a top crowd for a week-nite opening. Observers figure that if JD had opened on Friday as did Glenn Miller he would have topped Miller's record.

Hollywood's Band Boom

That Hollywood name band boom that Dave Dexter, after giving our berg the slant a while back, predicted would collapse this fall, isn't doing so badly. Gander this roster of roaming bands who have found it profitable to stick around for the fall season:

Whiteman, due at Florentine Gardens Dec. 3 and on Burns and Allen airshow; Bob Crosby, at the Trianon and playing the Ballantyne Ale program; Ted Weems, a hold-over into December at Casa Manana; Ozzie Nelson, playing the Raleigh cigarette show and doing one-nighters with a bit of picture

work thrown in; Alvino Rey and the King Sisters, the home-town bunch who left here as unknowns—almost—and returned a big-time attraction (they opened at the Palladium Oct. 28); Ray Noble, at the Coconut Grove and playing the Chase & Sanborn coffee program; Duke Ellington, opening at the Trocadero around Nov. 1; Carlos Molina, current at the Copacabana; Carl Ravazza, a "name" in New York a few seasons ago as Carl Ravel, making a come-back at the Biltmore Hotel's Bowl, and Nat Brandwinne at Ciro's.

Local Boys Wall

All of which is causing a great wall from "local" musicians, and not only among dance men, who howl that the traveling outfits are driving local musicians into the beer joints at \$4 per nite, but among the big shots of radio and movie studios.

Traveling bands, as we pointed out in our previous stint for this department, hold four major Hollywood radio spots. Hollywood radio musicians beef that these traveling bands do their rehearsing on their own time instead of getting paid rehearsal scale. The traveling outfits also supply less work in fact practically no work, to local arrangers and copyists, since they merely pull their feature numbers right out of their dance books and are ready for the air.

Louise King Saved From Serious Burns

Los Angeles—Louise King of the singing King Sisters escaped serious injury here Oct. 15 when her dress caught fire on the RKO set.

TOM TIMOTHY

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At San Quentin 'Pen' . . . Four of the ace soloists in the comparatively new Will Osborne ork are shown as they appeared at the mike in a concert recently staged at San Quentin Prison for "residents" of the institution. Left to right are Lon Doty, tenor saxist; Reuel Lynch, clarinetist; Brodie Shroff, cornetist, and Santo Pecora, famed New Orleans jazz trombonist. Osborne's band, easily the best he's ever had, is now playing at the Palladium in Chicago. *Down Beat* Pic.

Rex Stewart Slated To Play King Oliver; SEP Poll May Flop

by HAL HOLLY

Hollywood—*Syncopation*, William Dieterle's "Cavalcade of Jazz," is now well under way at RKO and here's some news, brethren. Rex Stewart, the Duke of Ellington's cornet killer, has been signed to play—histrionically and musically—the role of "King Jeffers", a character based on Joe (King) Oliver. Too bad Oliver didn't live a few years longer—long enough to see incidents from his own life become important enough to put in a movie.

'All-American Band' Idea

A bit of snooping about the RKO lot revealed what Dieterle has in mind to do about that *Saturday Evening Post* "All-American Band" idea, launched as a promotional advertising scheme with the purpose of making Mr. and Mrs. America sufficiently jazz-conscious to insure the box-office success of *Syncopation*.

The plan, as those of you who saw the ads know, is to have Mr. and Mrs. America (or their kids) vote for an "All-American Band" by individuals (an idea originated by *Down Beat* several years ago). This will be tied up with a sequence in the picture in which all of the musicians selected in the

poll happen to bob up in a theater audience. One by one they will get up from their seats, mount the stage and join in a jam session.

That's the way it's planned now. Please don't sue this reporter if it doesn't happen like that when the picture is released.

For instance, it's our own opinion that the "All-American Band" selected by *Saturday Evening Post* readers probably will turn out to line up like the "All-American Corn Band" selected annually by *Down Beat* readers.

Sound Track Jottings

Boris Morros, the onetime Paramount music chief, now an independent producer for 20th Century Fox, has signed up Paul Robeson, Ethel Waters and the Hall-Johnson Negro choir. Possibilities of something good there. . . Warner Bros. music department are shopping around Hollywood for beautiful girl musicians for an all-girl band in a short featuring that Navy Blues Sextet and titled *Calling All Girls*. . . Bob Mohr, who heads one of Hollywood's popular jobbing bands, drew a nice spot in that conga dance sequence with Deanna Durbin and Charles Laughton in *Ever Since Eve*. Incidentally, it was Bob's first appearance in "tails." . . MGM has put Earl Brent and Bronislau Kaper to work writing new music for the screen production of *Rio Rita*. . . Gene Krupa and band working with Barbara Stanwyck in Goldwyn's *Ball of Fire*, doing a Krupa-Eldridge special, *Drum Boogie*. Watch for it.

AGVA Hauls Minnevitich On Carpet

Hollywood—The American Guild of Variety Artists, AFL's vaudeville affiliate, hauled Borah Minnevitich the mouth organ man, on the carpet here recently and as a result Minnevitich will be more careful about AGVA rates and regulations. The Minnevitich harmonica troupe, Minnevitich's "Rascals" has been working at the Earl Carroll theater. AGVA set a minimum scale of \$40 per week for performers. Minnevitich agreed to abide by this scale but, according to AGVA's Leslie Litomy, he was paying some of his "Rascals" as little as \$25 per week.

Produce Affidavit

At a hearing before an arbitration board Litomy produced an affidavit signed by one of the members of the troupe who stated that he had been forced by Minnevitich to report his earnings as \$40 per week.

AGVA threatened to pull the entire show out of the Carroll niter unless Minnevitich either withdrew his act or paid up.

Minnevitich paid up—\$500 worth of back salaries—and rescinded the notices of three "Rascals" who were by way of getting fired over the incident.

End Comes to Gus Kahn in Film City

Hollywood—As Helen Morgan lay dying in Chicago, death reached here for another prominent figure of the music world. In his Benedict Canyon home, north of Beverly Hills, Gus Kahn, one of the most prolific and successful song lyricists of his generation, died suddenly of a heart attack at the age of 54.

A few of the more important hit songs to which he contributed the lyrics (many in collaboration with Composer Walter Donaldson) were: *My Buddy*, *My Blue Heaven*, *Memories*, *Chloe*, *Carolina in the Morning*, *Mammy*, *At Sundown*, *Nobody's Sweetheart*, *It Had to Be You*, and many others.

During the past several years Kahn wrote almost exclusively for motion picture studios, doing the lyrics and some of the music for such pictures as *Flying Down to Rio*, *Thanks a Million*, *Three Smart Girls*, *The Bride Wore Red*, and—his most recent—*Ziegfeld Girl*.

Joe Turner Set To Join Lewis

Hollywood—Joe Turner, blues shouter is scheduled to go into the Swanee Inn here as a co-feature with Meade Lux Lewis, after finishing his run with Duke Ellington's *Jump for Joy* show.

Lewis, who has done turnaway biz, is expected to stay at the Swanee for four more weeks at least. He also is likely to draw a spot in the RKO picture *Syncopation*. Claire Phillips represents Lewis on the coast.

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Radio Lure V From

Hollywood—ASCAP song studio press stage of a decree under their peace in order to immediate NBC and C. The writer Jimmy Van their songs RKO picture Mort Gree songs for also an RK publishing Southern ment with under which to radio licenses. "Dumb" Meantim sibility tha forthcoming will also b non-ASCA angle here by Berlin, fenders of not only t publisher's anee to th the songs, out was se ton. The Churchill given their

Arrang Fights

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Roc Is M

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Ellin Ope

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Radio Tie-ups Lure Writers From ASCAP

Hollywood — Four top-rank ASCAP songsmiths, possibly under studio pressure, have taken advantage of a clause in the consent decree under which ASCAP made its peace with the U. S. to sell their songs to a non-ASCAP firm in order to get the advantage of immediate exploitation via the NBC and CBS networks.

The writers are John Burke and Jimmy Van Heusen, who have sold their songs for the Kay Kyser RKO picture, *Playmates*, to Southern Music; and Harry Revel and Mort Greene who turned their songs for *Four Jacks and a Jill*, also an RKO picture, to the same publishing firm.

Southern has a licensing agreement with Broadcast Music Inc. under which its songs are available to radio stations holding BMI licenses.

'Dumbo' Score Situation

Meantime, there is a strong possibility that the score of *Dumbo*, forthcoming Walt Disney feature, will also be made available to the non-ASCAP networks. Interesting angle here is that it is published by Berlin, one of the stoutest defenders of ASCAP. In this case not only the writers but also the publisher would have to give clearance to the stations broadcasting the songs. At writing, only hold-out was songwriter Ned Washington. The other writers, Frank Churchill and Oliver Wallace have given their okays.

Arranger's Widow Fights for Benefit

Los Angeles—Allien Lair Sodeburg, songwriter widow of Bill Sodeburg, widely known arranger who died here in August, has entered a plea before Local 47's board of directors for payment of Sodeburg's \$1000 death benefit despite the fact that her husband was behind in his dues at the time of his death, and according to Local 47 officials, not entitled to the benefit.

Mrs. Sodeburg said, "Bill paid dues and death benefit assessments to this association for almost 18 years. The last few years were a great struggle for him because he was fighting severe illness most of the time. The most rigidly operated insurance company wouldn't deny a policy holder some cash credit under the same circumstances."

Mrs. Sodeburg was granted \$40 donation and a \$40 loan when her husband died.

Roc Hillman Is Married

Los Angeles—Wedding bells rang for Roscoe (Roc) Hillman, Kay Kyser's songwriting guitarist, at the Chapman Park Chapel here Oct. 5.

Members of Kyser's band attended. Hillman, son of *Down Beat's* Denver correspondent Charles Hillman, writes songs when he isn't plunking box for the Professor. Roc's latest are *Hello Again* and *My Devotion*. He and Mrs. Hillman left for New York with the Kyser ork a few days after they were wed. Her maiden name was Miss Sharlot Nordli.

Ellington Will Open Trocadero

Hollywood—The Trocadero, for many seasons the center of Hollywood nite life but dark for the past year, will re-open soon with Duke Ellington signed for a 16-week stretch. Debut may be Nov. 1. Deal was set by Ed Fishman of William Morris office, and a nitely NBC broadcast has been promised.

The "Troc" has been taken over by Felix Young, well known screen producer. Ted Koehler, the songwriter, will produce the floor shows.

Krupa Digs Youngest Gates in Hollywood



Hollywood — Gene Krupa looks on and Barbara Falkner chirps while Chuck Falkner, her brother, beats out a solid four on the hides. Chuck is the leader of the Colonial Club Orchestra here and the West Coast's youngest tub man. "Barb" is the canary in the band which is made up entirely of Hollywood and L. A. youngsters. The pic was snapped during Krupa's Palladium engagement.

Dean Hudson Draws

Kingston, N. Y.—Dean Hudson's ork grossed a snappy \$3,000 at the annual Knights of Columbus ball here Oct. 11. A particular hit was the band's A Cappella choir.

Wisconsin Ops Unite

Appleton, Wis.—The Wisconsin Ballroom Operators Association was organized here Oct. 7. Group will oppose the assessment on ballroom operators of musicians' social security taxes.

Musical Being Readied in L. A.

Hollywood—A new stage musical comedy by Henry Myers, Edward Eliscu and Jay Gorney, was in rehearsal here at writing with an opening scheduled at the Hollywood Music Box theater. Title is *They Can't Get You Down*.

One of musical features will be boogie woogie numbers by pianists Arling Martyn and Leo Wolf.

Jay Gorney, in addition to composing much of the music will also direct the pit ork.

New Ayres Singer

New York—Mitchell Ayres has taken on Warren Covington, trombonist and singer. The youngster debuts on Bluebird discs with Ayres' version of *Minka*. Ayres' band now has 15 men.

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The required number is Gene Krupa's "Drumboogie" (Okeh Record No. 6046). If you aren't familiar with it, the drum part may be found in the dance orchestration to "Drumboogie" (published by Variety Music Co., 1650 Broadway, New York City) which you can purchase from your dealer.

So don't delay a moment. The contest has already started. Take the coupon to your nearest Slingerland dealer today.

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Crosby Band Great on Air, But Records Disappoint; Other New Discs Also Poor

by DAVE DEXTER, JR.

BOB CROSBY'S BAND has returned, more or less, to its groove of old. Gone are the Bob-O-Links, who clammed up many an arrangement with their trite and unrefreshing vocals. Back is Yank Lawson, bulwark of the Dixielanders' brass a few years ago in the Blackhawk era. Recent California broadcasts by the Crosbyites indicate the gang is kicking again in its virile, hell-for-leather style.

But not on records. Four late sides reflect none of the new-found spirit and gut-pumped jazz caught on the air-lanes. The choice of songs is poor. But Crosby, Gil Rodin or the Kapp boys themselves must answer to that; certainly no one else can be blamed. Decca 4027-4028 tie *From One Love to Another* with *I'm Trusting in You* and *A Gay Ranchero to Something New*, all pops, with little 'Liz Tilton doing all she can in her likeable way to hold the band together. On *Ranchero* the band stoops to a new low by aping Horace Heidt's ensemble vocal—a glee club effect schmaltzy enough to divorce even the most rabid and devoted Crosby follower.

Why the broadcasts are so "alive," and so outstanding in this day of large-scale corn exhibitions, and why Crosby's records are so poor, is a question only Bob and his sidemen can answer. But their four latest contributions should have been issued under a pseudonym. They're that bad.

Will Bradley

Vernon Duke's sentiment as expressed in *April in Paris*, heretofore almost the exclusive property of such malarkey merchants as Duchin, Cavallaro and Hildegarde, gets the best treatment ever accorded it on wax. Bradley's trombone is beautifully phrased with special ear to intonation. The Len Whitney score, in addition, shows off the reed section well. Backer isn't so impressive. It's *Stop and Ask Somebody* and far below *Paris* from a material and performance standpoint. Col. 36401.

Harry James

Two top drawer biscuits tied to-

gether are *Nothin'* and *Record Session*, with *Nothin'* a shade ahead because of James' horn and a magnificent growl trombone chorus (instead of a vocal) by Dalton Rizzotto. Mick Scrima's drums produce a great beat, too. *Record Session* is the usual riff, smartly done and cleanly recorded. Two interesting sides; possibly the best double pairing Harry's had. *Nothin'* is the best recorded version to date. Col. 36399.

Ray Noble

Larry Stewart's unsympathetic singing hurts Ray's *Believe Me If All Those Endearing Young Charms*, and inasmuch as the vocal monopolizes the grooves, there's not much left worth recommending. Noble's own *A Grecian Melody* is a better job with some fancy fiddles and unorthodox reed voicings drawing a nod. Col. 36402.

Frankie Masters

Skip *Let's Put Two and Two Together* and *Is It Taboo?* Nothing here of interest, just run of the mill, stereotyped schmaltz which any college dance band could equal. Arranged unimaginatively, too, although Phyllis Myles' *Taboo* vocal makes Frankie's sound all the poorer. Okeh 6421.

Eddy Duchin

"Duchin brought back from South America a number of authentic sambas that promise to sweep the country."

That's how Columbia announces Duchin's records of *Brazil* and *Carinhoso*. "Eddy's piano twinkling has a superb strong beat," the Columbia announcement says. Maybe so, but you can't hear it on the finished discs. And if crap like this "sweeps the country," as Columbia promises, your doubting typewriter-pounder will likewise sweep it—and with a feather duster.

Jimmie Lunceford

"Hi, Spook and Yard Dog Mazurka are Jimmie's newest, on Decca 4032, and except for a few unwise piercing bars of Paul Webster's screeching, toneless trumpet, the stuff's here, but right. *Spook* is a slightly better performance with that big-toned Carruthers baritone anchoring the reed section



3 A. M. and All's Well

with the singing Andrews Sisters, now on a theater tour before returning to Hollywood to start work on their fifth flicker. La Verne, Patty and Maxene are shown left to right at New York's LaGuardia Airport before catching a TWA sleeper west. The girls' disc of *I Wish I Had a Dime* is a leading seller at the moment. Down Beat Photo.

firmly, and harmoniously. Slick scoring, this; slickly played.

Enric Madriguera

A half-dozen bands and booming baritones have neatly sliced and murdered Tschaikowsky's *Piano Concerto*, but Madriguera is the man who came along and buried it. Arranged as a bolero, Madriguera gives about as deplorable treatment as a song can receive. The band's out of tune; the brass phrases like a Boy Scout bugle corps. The *Cuban Yodeler*, on reverse side, should have stayed in Cuba. Two completely worthless exhibitions on Vic. 27614.

The King Sisters

Too many fanatical followers of the Kings and their boss-man A. Rey have placed physical appearance above musical quality. *Minka* is not the first side by the Kings which reveals them to be sly imitators of the three Andrews. But on this they cackle out time-worn riffs sung by the Andrews as far back as 1938. Slightly better—but no match for the Murphy Sisters with Carl Hoff, singing the same tune on Okeh—is *B-I-By* a zany novelty well suited to the Kings' way of treatment. BBird 11317.

Television is the Kings' proper medium. Unless on records you don't mind shoddy imitation, by four girls, of three girls who got there first.

Earl Hines

A flagwaver titled *Yellow Fire* and a revamp of the old Kahn-Jones pop *It Had to Be You* make up the latest pairing by the fatha',

and while his piano chorus on *Fire* makes good listening, as always, there's nothing substantial in either. *Fire* is at terrific up tempo with Scoops Carey's alto, a poor trumpet and an under-recorded tenor all cutting through individually. You was intended as a follow-up to Earl's great *Everything Depends on You* face but it falls short. The brass is over-recorded even though it's in cup mutes. Madeline Greene sounds wonderful—why isn't she allowed more solo vocals? BBird 11308.

Artie Shaw

Lips Page makes his wax debut with Shaw's band on *Blues in the Night*, and while Oran has recorded to much better advantage—both from a vocal and instrumental standpoint—there's much of interest in what he has to say. Especially his blues singing. The strings sound the nuts as usual. *This Time The Dream's on Me*, by comparison, is shoddy stuff and harmed by a very poor Bonnie Lake vocal. These are Artie's first discs with his 32-piece band now on tour. He can do better. Vic. 27609.

Shep Fields

The former keeper of the bubbles chooses two good standards, *Blue Prelude* and *You're Driving Me Crazy*, to back each other on BBird 11312. And while the brass that isn't there is missed, the reeds carry on beautifully, ingeniously scored and well performed. Short guitar bits also jell well. Workmanlike examples of how a band without trumpets and trombones achieves effects no other band today can offer.

Joe Turner

Four new Turner sides. And all recommended. Two are with an Art Tatum pickup band, *Rock Me Mama* and *Lucille*. *Ice Man* and *Somebody's Got to Go* are with an anonymous rhythm section, sparked by a heavy-fingered boogie pianist in no way similar to Pete Johnson.

Tatum plays gorgeous blues, and a guitar and trumpet also rate plaudits. Joe shouts and bellers, proving once again he's the best of the righteous preachers. Credit him with four stellar sides on Decca 8577-7856.

Jewel Paige

A new name on the list of blues singers. But the band (sounds like 8 or 9 men) behind the gal is even more promising than her chirping of *I Ain't Gonna Give Nobody None of This Jellyroll* and *Give it Up*, Decca 7863. She's strictly mediocre; the band is rough, out of tune, and spirited, with a trumpet and piano impressive.

Ersine Butterfield

A white band, comprised of some really able musicians, led by a colored pianist-singer with undeniable talent. That's the story behind Butterfield's *Cheatin' on Me* and *You Done Lost Your Good Thing Now*, slanted for the colored jukes. Palatable enough, and in Butter's usual style on Decca 8576.

Vaughn Monroe

Ellington made the first and best discing of *I Got it Bad and That Ain't Good*. Ella Fitzgerald was second. Now Monroe tackles it, and with excellent results. For Marilyn Duke it is the only impressive vocal she's put on wax.

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Spivak's Stardusters...

New vocal quartet with Charlie Spivak's crew is made up of Glenn Gaylor, Curt Purnell, and Dick Wylder, left to right, with pretty June Hutton completing the foursome. Group is called the Stardusters and records with Charlie for the Okeh label.

yet. For Monroe, it's by far the greatest, most musical arrangement he's recorded—vastly different from anything made on previous sessions. Scoring of the saxes is unusual, in a Negroid groove, and faultlessly performed. Johnny Watson's *Harvard Square*, a weak riff job on the Basie pattern, is anemic backing to the best Monroe biscuit yet made. BBird 11310.

"Doc" Wheeler

Wheeler's *Sunset Royals* cut their first sides here using *How 'Bout That Mess* and *Foo-Gee* as material. *Mess* is messy until the final chorus in which solo trumpet is "echoed" by the full band, a clever bit of scoring which should have been at the start of the record. *Foo-Gee* is a novelty with a weak Julius Watson vocal. Not much here to sink your teeth into although it's unfair to judge a band on its initial appearance. BBird 11314.

Gene Krupa

Not the first time he's pulled a woeful imitation of the Eberly-O'Connell formula, Krupa tries it again on *Amour* with Howard DuLany and Anita O'Day doing the carbon. It's bad. The material is from hunger, to start with; the singers are no match for the Dorsey duo; the arrangement (by Elton Hill) suffers in comparison to Toots Camarata's, and finally, the band itself is a poor substitute for Dorsey's. Eldridge plays badly near the close but he doesn't have a chance. *Watch the Birdie* is a novelty, much better done, with a good enough vocal by O'Day. The gal has no voice and no ear, but what a powerful beat she propels. On Okeh 6400.

Bob Chester

Dave Rose is a young arranger about whom little has been heard. Recently he's been turning out some first-rate manuscripts for Chester, among them an original stomper based on the "V for Victory" idea titled *From Maine to California*. Johnny Reynolds' trombone cops all the honors although the whole Chester gang does nobly by Rose's better-than-average original. The brass section really sparkles, making it one of Chester's finest in months. Backer is a ballad, the *Magic of Magnolias*, with Bob Haymes selling the lyrics. Great improvement, in the band, in the singing, and in the choice of material, is evident on BBird 11313.

Les Brown

Two exceptional songs from Ellington's *Jump for Joy* revue are Les' latest, and while Betty Bonney turns out the best recorded version of *Nothin'* yet plattered, it's a bringdown hearing the mate, Duke's classic *I Got it Bad and That Ain't Good*. Les taps it off too fast; Bonney never once gets into the feel of the simple but sensationally pretty and heartfelt (Modulate to Page 15)

Mo

- 1—I Don't
- 2—Piano
- 3—Jim
- 4—You
- 5—Yours
- 6—Elmer
- 7—Time
- 8—Til
- 9—Blue
- 10—By-L
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PO HARMON Scales Pri 152 Wes

SONG	FIRST CHOICE	SECOND CHOICE
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1— <i>I Don't Want to Set the World on Fire</i>	Ink Spots, Decca	Tom Tucker, Okeh
2— <i>Piano Concerto</i>	Freddy Martin, Bluebird . . .	Carmen Cavallaro, Decca
3— <i>Jim</i>	Jimmy Dorsey, Decca	Dinah Shore, BBird
4— <i>You and I</i>	Bing Crosby, Decca	Glenn Miller, BBird
5— <i>Yours</i>	Jimmy Dorsey, Decca	Benny Goodman, Col.
6— <i>Elmer's Tune</i>	Glenn Miller, Bluebird	Dick Jurgens Okeh
7— <i>Time Was</i>	Jimmy Dorsey, Decca	Charlie Spivak, Okeh
8— <i>'Til Reveille</i>	Bing Crosby, Decca	Kay Kyser, Col.
9— <i>Blue Champagne</i>	Jimmy Dorsey, Decca	Freddy Martin, BBird
10— <i>By-I-By</i>	Horace Heidt, Columbia	Carl Hoff, Okeh
11— <i>I Guess I'll Have to Dream the Rest</i>	Glenn Miller, Bluebird	Bobby Byrne, Decca
12— <i>\$21 a Day Once a Month</i>	Tony Pastor, Bluebird	Dick Rogers, Okeh

Betty Bonney, piano and Alan Courtney, WOV announcer, and "11:30 Club" emcee show Joe DiMaggio, with teeth, how the song hit named after him, *Joltin' Joe DiMaggio*, sounds. The tune in honor of the Yankees' famous slugging outfielder was written by Courtney and Ben Homer and introduced by Les Brown.

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Swing Piano Styles

Billy Maxted Studied Boogie Styles on Records

by Sharon A. Pease

In April 1937, Swing Piano Styles, hit the pages of *Down Beat* for the first time. In that initial column Cleo Brown was the subject, together with a portion of her version of *Pine-top's Boogie Woogie*. Two months later, June 1937, our column was about Bob Zurke—then with the Crosby band at the Congress. His style example was on *Honeysuckle Rose*.

It now develops that these columns were read with special interest by a lad named Billy Maxted, up in Racine, Wis. Bill had acquired a good knowledge of standard piano and harmony, through six years of study, but was having trouble developing a dance style. He admired the work of Waller and Hines and the newcomers Tatum and Wilson, but realized their styles were impractical for him due to his small reach, which was scarcely more than an octave. In the Brown and Zurke examples there were no intervals of more than an octave—that's why they were of special interest to young Maxted.

He carefully studied the examples and then dug all available recordings of Cleo and Bob. Thus, he picked up further basic ideas, which he could incorporate into the development of his own style.

Now let's turn the clock ahead to the spring of 1941. Will Bradley was faced with the problem of replacing one of the stars of his band, pianist Freddie Slack, who was leaving to form his own orchestra. Freddie, one of the original members of the Bradley band, is one of the best all around dance pianists in the country and especially adept at beating out the boogie. Thus a good portion of the Bradley book was built to showcase Slack's piano, with special emphasis on the boogie department.



Bradley's Boogie Man...

Billy Maxted, former Ben Pollack and Red Nichols 88 man, had a tough job outlined for him when he was asked to fill Freddie Slack's chair in the Bradley band, but now he appears set for life with the ork if he pleases. Read all about Maxted in the accompanying Pease article.

Replacing him with a man who could handle the book in general, including the heavy boogie assignment, was no easy task and there were numerous auditions and try-outs. Then along came Billy Maxted and the search was ended.

Bill is a chip off the old block for his dad was a professional piano player and is well known around Racine. Starting the study of piano at seven, Bill later became interested in drums and divided time between the two instruments. During high school he worked a few jobs on drums and decided to organize his own band. Unable to find a suitable pianist, he was forced to take over himself and that

How Billy Maxted Plays "Sherman Shuffle"

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ended his career as a drummer. fans.

Bill's first efforts in arranging were for this little outfit. While the band wasn't a terrific success financially, it did serve to get Bill definitely interested in piano and started in arranging.

Maxted left Racine when he was nineteen, and during the next two years worked with many bands. He was with Doc Lawson in Lincoln, Neb., when Red Nichols heard him and offered him a job. Bill played piano and arranged for Nichols until he joined Bradley, on June 1 of this year, with the exception of six months he worked with Ben Pollack.

His arranging and piano work on two originals, *Meet Miss Eight Beat* and *Overnight Hop* (Okeh), and on *Poor Butterfly* (Bluebird), all recorded by Nichols, was a big factor in bringing his talents to the attention of musicians and

Since joining Bradley, his best work has been on *Jack and Jill* and *Basin Street Boogie* (Columbia). In reviewing the latter for the *Beat*, Dave Dexter, Jr., states, "Bill Maxted beats a hefty gob of ivory which is as strong in the ensembles as solo."

You will be hearing much more Maxted piano on future Bradley discs, including his original, *Fry Me Cookie With a Can of Lard*, cut last week.

In the accompanying example, titled *Sherman Shuffle*, Bill has included some of his favorite treble boogie ideas and there are some fine ones. In the bass are some good ideas whereby players with small hands can get variety. Your own favorite boogie figure will work throughout the entire example, if played in the following sequence. A chorus: B Flat, B Flat, B Flat, B Flat, E Flat, E Flat, B Flat, B Flat, F, F, B Flat, B Flat. B chorus is the same except the tenth measure is E Flat instead of F.

Editor's Note: Mail for Sharon A. Pease should be sent direct to his teaching studios, Suite 815, Lyon & Healy Bldg., Chicago, Ill.

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Published Here's Larry Clin BMI simi ards of Built on



Clint

Saxes con ported by the brass with teno of bars. A reeds and the jazz a and plung

Under

Published A slow lad tune, ber of re intro in v the clarin iron horn special. Cl ground an interlude where ree The final but with a couple

Published

This is Tschaikow with whic from the lime. In th trumpet t melody w semble be take the fr bridge wh turn the loved by sax sectio Harmon n lead, whi him up v Solidly vo out.

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Here's t by Spence a new j bars of h second tr sax backg sax choru gets a tak saxes kic orchestrat

Pub. by M

This Th much. Tr extra spec Hungaria characteri and abun alto, for net entire ment, whi lot of le mentary hill's arr brass are than vice case. Unis an 8-bar Plunger b throughou The brass lead at D

ASK



★ by TOM HERRICK ★

Dig Me Honey

Here's one of a new series of Larry Clinton riff tunes put out by BMI similar to his famous standards of a few short years ago. Built on a jazz phrase it's typical



Saxes continue the melody supported by easy brass up to C where the brass take a solid off-beat figure with tenor filling in every couple of bars. At B the brass echo the reeds and 2nd trumpet makes with the jazz at C. Follows more melody and plunger brass to a sotto finish.

A slow dotted 8th and 16th ballad tune, which has a goodly number of recordings. After a 4-bar intro in which muted brass echo the clarinets the lead goes to the iron horn in the opening 16-bar special. Clarinets furnish the background and then take the 4-bar interlude into the repeat choruses where reeds and brass share alike. The final chorus continues sweetly, but with a slight kick. Tenor has a couple of 4-bar solos.

This is that beautiful melody Tchaikowsky's *Bb Minor Concerto* with which Freddy Martin went from the ridiculous to the sublime. In the 9-bar introduction first trumpet takes a solo based on the melody which is backed up by ensemble bell tones. Unison saxes take the first chorus at A up to the bridge where a flock of 16th notes turn the lead over to brass followed by a few more bars of the sax section. First trumpet grabs a Harmon mute at B to take the lead, while unison clarinets back him up with sonata-like figures. Solidly voiced ensemble takes it out.

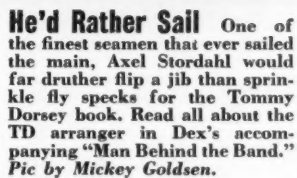
Here's that grand old blues tune by Spencer Williams, dolled up in a new jazz arrangement. Four bars of how-do-you-do lead into a second trumpet blues chorus with sax background. Follows a phrase sax chorus at B for 32 bars. Tenor gets a take-off at E and brass and saxes kick it around for a well orchestrated last chorus.

This Thornhill fellow is just too much. *Traumerei* is another of his extra specials in the same vein as *Hungarian Dance*, and is similarly characterized by beautifully voiced and abundant reed work. First alto, for example, stays on clarinet entirely through the arrangement, which means that there is a lot of lead clarinet and supplementary work. In most of Thornhill's arrangements it seems that brass are incidental to reeds, rather than vice versa, which is the usual case. Unison clarinets take it after an 8-bar piano solo introduction. Plunger brass backs up the reeds throughout the first double bars. The brass section gets a powerful lead at D up to a high C for lead



Axel Stordahl would a hell of a lot rather race his 41-foot sloop than sit around his home making arrangements of songs for Tommy Dorsey's band to play. But Stordahl's arrangements, despite his interest in sailing, are as great as his love of the water.

Axel is blonde, baldish and shy. ♦ *Anyone 'Til You, All I Remember*
He is the only man in Dorsey's | *is You* and later songs like *This*



band who started with Tommy six years ago. All the others have drifted away.

Stordahl's most successful arrangement for the trombone-sliding leader, from the commercial standpoint, was a thing called *Once In A While*. Tommy's Victor record sold by the thousands. Stordahl not only arranged the song but also sang the vocal with the Three Esquires. Since then his most noted scores for Tommy have included *Stardust* (the second TD version with the Pied Pipers vocal); *Everything Happens to Me*, *You're a Sweetheart*, *Heaven Can Wait*, *Fools Rush In*, *I Hadn't*

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trumpet. Follows more unison reed, tenor, clarinet and second trumpet solos and Thornhill makes a clarinet triplet or gliss to high G optional at the ending. A swell arrangement.

This isn't new, but it's a worthwhile standard tune to have in the books—hence, the late review. Saxes get both of the opening repeat choruses, first in unison and then in harmony, while plunger brass gets behind No. 1. After the second ending follows a lot of jive and guff for drums and vocal, which makes for a nice novelty. The last chorus at I is for swing ensemble.

Here's another tune from Duke Ellington's *Jump For Joy* show. It's a stomp swingaroo and a mighty sweet bit of solid orchestration by Fud. A heavy 8-bar introduction leads into the ensemble first chorus where a bass figure by tenors and trombones fills in the empty spots. Saxes get the second with a brass back-up. After the second ending, tenors and trombones again join hands on a unison melody while trumpets and the rest of the sax section play worthwhile riff figures. Ensemble takes the bridge with the clarinet on top. The last chorus, cut to 16 bars at the end, smacks very much of a Goodman style.

A jump tune from *Blues in the Night*. After the brace choruses the special goes to hot tenor and second trumpet for the most part. The last is phrased ensemble with the trombone taking a 4-bar lead.

Another of those Spanish deals by Newman and Wrubel. Schoen backs up the open brass after a muted intro with full flowing sax figures. B is optional vocal or instrumental with clarinets in the low register leading off. A pretty tune and a full arrangement.

Portland, Ore.—Dorothea Kent, film actress, and Ken Baker, ork leader, were married here recently.

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before Bert turned to "bell tones" and the like) Dorsey hired Stordahl.

Got Leonard With Tommy

But Axel refused to go with Tommy unless he hired Jack and Joe. So Leonard and Bauer and Stordahl all started out with Tommy and formed the "Esquires" vocal trio—the trio which recorded *Once In A While* and other best-selling records.

Bauer left the band later. So did Leonard, to go out on his own. But Axel remains with Dorsey, turning out most all the pops Tommy's gang performs.

Stordahl was in Europe when the war broke out. He spent two months in England, Norway and Denmark in the fall of 1939. But he'd rather sail his boat than travel. Photography and golf run second and third to his love for sailing.

Goes for the Classics

At his Staten Island home Stordahl has 35 albums of classical records and over a hundred single sides. Wagner and Tchaikovsky are his favorites, along with Ravel on the modern side.

Stordahl writes with a piano. "Sometimes I can start and finish a score in a couple of hours," he says. "Other times I don't feel the song and it takes several days."

But whether it's a fast or a slow, painful job, Stordahl turns out fine arrangements. Axel is too shy to say so, but Dorsey considers him the best arranger of pop tunes in the business. Many fellow arrangers agree.

—Dave Dexter, Jr.

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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

by GEORGE HOEFER, JR.
(2 East Banks, Chicago)

Willie Lewis returns to the States with his band and leaves Europe completely devoid of American Jazz. Jonny Simmen, President of the Hot Club of Zurich, Switzerland, and editor of the publication *Jazz News* tells of a hot recording session last summer for Swiss Decca using members of the Lewis band. According to Simmen, the records were a relief from the many concerts Lewis' big band gave in Swiss halls featuring killer-diller arrangements of commercial tunes.

Swiss Were Hep

Discs were issued under the name of Louis Bacon's Jazz Men with personnel as follows: Bacon, trumpet and vocal; Henry Mason, trumpet; Johnny Russell, clarinet; Alfred Siegrist, piano; June Cole, string bass, and Tommy Benford, drums. It seems Louis Bacon, who is married to the Duke's Ivie Anderson, made a very substantial hit with the Swiss jazzologists. Jonny describes his work as "simple and unaffected, on the beat style, in the vein of Louis and Ladnier."

The tunes waxed on the date were Bacon's *Blues*, *Blues for Pan-assie*, *Low Down Trumpet Blues*, and *Fidgety Feet*. Bacon was therefore featured on the blues and Simmen states when Louis played a slow or medium tempo blues the crowd became excited and asked for more.

Bacon Played with Satch

Louis Bacon has recorded on a good many American records. He was on the Louis Armstrong Decas made in 1935-36. Playing with Prince Satch' however doesn't give a trumpeter much scope. Back in 1933, Bacon recorded with Duke Ellington for Victor. He did vocals and sat in the fourth trumpet chair on *Rude Interlude*, *Dallas Doings*, *Dear Old Southland* and *Daybreak Express*. In 1931, Bacon was in Chick Webb's trumpet section on *Blues in My Heart*, Bru. 6898, and *Soft and Sweet* and *Heebie Jeebies*, Voc. 1607.

Med Havens of Trenton, Jersey has Nichols' Six Hotentots' *Rosy Cheeks* (606) on Broadway 1070.

Ken Schram, Ripon, Wis. Bixologist, advises Columbia may issue the following Okeh masters: No. 401135 Trumbauer's *Sentimental Baby* (different from master

issued on Okeh 41128-401198) and No. 81576 Russell Gray's *Did You Mean It?* The latter probably not by Bix. See Box, Oct. 15.

Collectors interested in selling Bix, Louis, Memphis and Louisiana Fives, and Jelly Roll originals contact Michael Daly, 556 11th St., Manhattan Beach, Calif.

The new *Jazz Record Book* by C. E. Smith, Bill Russell, Fred Ramsey and artist Charlie Rogers is due off the presses this month.

Martin Alexander writes that Harlow Atwood and Ralph Berton have a fine jazz record program,



• Doubling in Brass •

Suffering Brassmen Should Look for Faulty Chops

by John O'Donnell

Attention, please, you are now reading a column for suffering brassman. If I should say this or that is bad for a suffering brassman, I mean just that. If I should say this and that won't help a suffering brassman, I am not referring to the artist.

For example: L. O., Seattle, Wash., writes: "How come you say that correct breathing won't help a suffering brassman, when Mr. So-And-So says correct breathing is most important, giving as examples Tommy Dorsey, Manny Klein, Harry James, and other artists who just take a nice breath and play as proof that correct breathing is the thing. I am confused. What is the answer?"

Answer: The fact that Mr. So-And-So mentions these artists as

Metropolitan Review over WNYC, New York City, every week-day from 1 to 1:30 p.m.

"Nosey" Altier, trumpet man, has a beat-up unlistenable master containing, according to Altier, an out-of-the-world tenor sax solo on *Royal Garden Blues* by the late clarinet virtuoso, Tesch.

Pee Wee Russell, listening to Trumbauer's *Cryin' All Day*, at Banks Castle, revealed he played the clarinet, not Don Murray.

Collector's Catalogue—Kenneth Hulsizer, 7 Monument Square, Urbana, Ohio. Prominent collector of long standing. Interested and has done quite a bit of research on the vague personell and listings in the Vocalion-Brunswick race catalogue. An authority on Jelly Roll Morton.

Herbert Lombard, 111 Colebrook Drive, Rochester, N. Y. Collector of originals with Bix, Chicago style, and Dixieland music.

Carl Kendziora, South Road, Harrison, N. Y., Benny Goodman man exclusively. Collectors with King Benny discs to sell contact Carl.

E. McBride, 23102 Cleveland Ave., Dearborn, Mich. The same jive as above for Kendziora except in McBride's case it is Art Tatum.

Solo of the Month—Charlie Green's moaning trombone on Henderson's *Play Me Slow* (140357) Columbia 292-D.

proof, should be proof enough to you that Mr. So-And-So is not capable of advising a suffering brassman what is, and what is not, good for him. Any dummy should know that all any artist has to do is just take a nice breath and play (that should take care of Mr. So-And-So). Now if you are an artist and need only what they need, just take a breath and play. Don't waste your time reading my column.

But, on the other hand, if you are a suffering brassman, read my column, not one time, but a dozen times. Better still, memorize it, so that you will know the difference between advice to suffering brassmen, and just silly talk about what this or that artist can do.

Another example: Mr. B. Z., San Francisco, Cal., writes: "Why is it that you keep speaking of chops as the first and most important thing to become a fine performer, (Modulate to Page 19)

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Village Combo . . . Helping to make Greenwich Village jump is this little combo, which is now working at The Place. Crew is headed by Allen Jackson, hot clary player. The lineup includes Larry Hinton, drums; Jackson, with clarinet, and Benny (sic) Moten, bass, not related to the original Moten, back row, and Johnny Alston, tenor sax; George Dalrymple, piano, and Cyril Newman, trumpet, front row. Pic courtesy Herman Rosenberg.

Small Band Banter

by EDDIE CHARLES

We've had so many requests for names of arrangers in the small combo field along with inquiries as to the proper voicing of arrangements, both instrumental and vocal that we think the next couple of columns should be devoted to covering this subject of arrangements as completely as possible.

First let's take the instrumental department. On account of the hundreds of different combinations of instruments, we'll just suppose we're arranging for four men consisting of string bass, guitar, sax, doubling clarinet, and accordion. Start off with an intro that will immediately command attention, not too over-arranged, but something neat and clever, using clarinet and accordion in thirds, with either instrument playing the lead, and in three part harmony if the guitarist has an electric git-box, with guitar harmony on top of the trio.

Raise Key for Vocal

First eight bars to accordion, with either counter melody or harmony in thirds or sixths played by sax or clarinet. The bridge to sax, with accordion playing a sustained back-ground and coming in for the last 8 bars alone while the sax changes to clarinet, or vice-versa. Nice effect if the tune is raised a minor fourth for the vocal second chorus, with guitar and string bass (using bow) playing the modulation. Out of the thousands of different backgrounds for vocals that we've played the best seems to be to lay off the lead entirely and either play an unison counter melody with clarinet, or play sustained chords while the sax or clarinet plays a very subdued fill-in counter melody, being careful not to disturb the vocalist. At the end of the vocal chorus, an abrupt modulation, really no modulation at all only a raise of a full tone or tone and a half is very brilliant, using unison lead or thirds again, clarinet and accordion, in jump figures. Vocal at the bridge, (if the vocalist is capable, change keys again) and a repetition of the introductory figure for an ending rounds out three choruses. Of course, this pattern can't possibly fit all tunes, but it's just an idea that many successful bands are using. If you have a definite pattern for ballad tunes,

one for medium jump tunes, and one for the businessman's tempo, it will ease your arranging problem considerably.

Many spots catering to the elite have used bands that specialize in "society" tunes, using long medleys of show tunes—you can dress up a medley by making clever modulations in many different ways, using part of the bridge of the next tune, a descriptive couple of bars like the music played on piano for the old time movies, or a good old pause—nothing happens for two or four bars—very effective. It would take years to go over half of the good modulations possible.

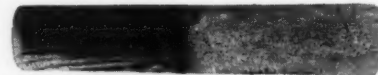
Switch Lead for Dixie

Dixieland voicing of clarinet, trumpet and trombone, or clarinet, trumpet and accordion, as is more likely in small bands, put the lead in the middle, the third harmony above the lead and the other voice below. Of course you can switch the lead back forth between clarinet and trumpet as it gets out of range. Be sure to write the parts for guitar and bass exactly the same, that is if you write the figures in two-beat give the rhythm the same. It's a good idea to alternate between two-beat and four to a bar, and to write a figure for the whole band in unison either on the beat or an eighth off and really hit it.

Can't neglect the mail. O. J. Wissell, with the Four Aristocrats, Jefferson Hotel, Peoria, Ill., wants info about stunts, gags, and novelties. You can get some from the Broadway shows. There are always a couple of good tunes in every Broadway show that never get popular like *In the Morning*, No from DuBarry was a Lady, a tune that could be very funny with a little gag treatment, many drunk songs from shows, and tunes interrupted by gags. Some gags keep a little book of gags that they hear which can be interpolated into tunes. Radio is another good source. Of course if you are clever enough not to have to copy anyone, make up your own novelties. A bull session of the boys helps a lot, everyone giving some new slant.

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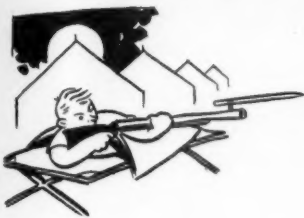
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Ravings at Reveille



by "SARJ"



From Camp Edwards, Mass., your Sarj has been told of a colored band that is tabbed as one of the hottest under the wing of the Uncle. This band is the 369th coast artillery, anti aircraft band made up of cats who have formerly played with the ace sepi bands in the country.

Brass includes Otis Johnson, formerly with Don Redman, Benny Carter and the Satch, Reuben Reeves, formerly with Erskin Tate and the Cab, Tom Boatley, ex-Andy Kirk arranger, Jimmy Thomas, formerly with Chris Columbus, and Dave Alford, ex-Billy Fowler and Blanche Calloway valve. Saxs include Dick Thompson, formerly with Benny Carter and Claude Hopkins, Bartholomew Schlafford, ex-Lee's Cotton Pickers and Chris Columbus reed, and many others. George Foster is handling the tub turns. George played with Lil Armstrong and was known to have sat in for Chick Webb. The boys around Edwards say this outfit really jumps and are willing to give odds that they could carve any other camp band in the country.

Word from Lou Cramton, former Beat scribe, tells that Bob Stuart, lead tenor with the Joseph Sudy ork is about due for his final exam. Until a few months ago he was with Louie Prima.

A postcard from Wallie Gordon, former Johnny Long and Charlie Barnett drummer, says he's at Fort Jackson, S. C., in the 178th field artillery band.

Howard Du Lany, who was drafted by Sam from the Krupa camp, is stationed at Dix. Howie is chirping with the camp band.

Neil Hord, former John E. Sullivan valve, has been inducted into the ranks. Neil is the boy who married Betty Bunch, Sullivan's thrush, a quick two weeks after she joined the band last August.

In a very official letter from Capt. Howard C. Bronson of the War Department Morale Office in Washington, the Sarj is told of the formation of an advisory music committee to the joint Army and Navy Committee formed to improve army bands and develop music in every form in the Army. (We guess that also covers us followers of le hot.) Cap Bronson says they are trying to encourage small swing groups in camps that are too small for big bands. Also, through the cooperation of the Red Cross and the Citizens Committee, instruments have been furnished to some of the smaller outlying bases.

Bill Darnell pipes that he has been switched from Fort Euatis, Va. to Camp Langdon, N. H. Bill says he's gained about 15 pounds and feels sharper than a razor. Bill is now a Captain which gets him out of KP but that won't be for long, says Bill, cause he'll soon be out of the Army due to the 28-year law.

Sgt. Don Herda out in Camp Roberts, Cal., shoots us the vine that they are organizing a band

Red Nichols Fronts Cassel's Minny Band

by DON LANG

Minneapolis—The vagaries and uncertainties of playing under the Red Nichols banner befall members of the midwest's Allyn Cassel band, the latest ork to be taken over by the perennial leader of the famous old Five Pennies.

According to Cassel, the entire Nichols outfit was given its notice last month and all the Cassel men were to be taken in, with Allyn playing his usual position on fourth sax. Dean Nelson, Nichols' Minneapolis piano man, fell into the job at Curly's cafe here before the breakup when Bob Zurke left to return to Mitch's. The last shift in the play involved Joe Sullivan moving back to New York from Mitch's to fill an engagement.

Axilrod with Girlsque

On notice with Herbie Kay is Johnny Timmons, another great Minny tenor man, who returns here soon to be present at the birth of his first baby. Johnny will spend the winter playing with the Cev Olson band at the Minneapolis

♠Athletic club.

The reopening of the Gayety theater, with a double feature pic bill plus a Girly revue, puts Hutch Axilrod on a theater podium for the first time. Axilrod leads the band playing tenor.

Local drummerman Tony Costello saved himself a panic last month at the Lenox hotel in Duluth. Costello left a good job at Snyder's cafe to join the Wexler band at the Lenox. The day before he arrived the band was given its notice, but Tony's fine beat put a new spark in the band, while his showmanship impressed the room's manager enough to renew the contract.

Firman Debuts New Canuck Ork

by DUKE DELORY

Toronto—Jack Evans and his band recently reopened Columbus hall, marking its 26th season. The hall was completely demolished by fire last year.

Billed as the "Find of '41", Paul Firman has a roster composed of some of the finest talent available in these parts. Beside Joe Niosi on bass, Paul has such local stars as Bill Isbister, piano; Nat Goodman, Stan Luce, Doug Kemp, saxes; Ab Wildgust, Lloyd Reynolds, trombones; Larry Fagan, George Beck, trumpets; Jimmy Reynolds, trumpet and alto, and Helen White, vocals.

Both Firman and pianist Isbister handle the arranging.

Drops Blackjack, Picks up Baton

Scranton, Pa.—Tommy Cullen, now waving a baton at the Omar room of the Hotel Jermyn here, until recently was waving a blackjack for the Pennsylvania State Police. Tommy plays a gang of instruments as do most of the men in his band.

In his six piece Cullen features the black and whiter of Mike Shelby, former Mal Hallett star. At present the band is breaking records at the Jermyn and looks to stay for an indefinite run.

—E. G.

O'Donnell Column

(Jumped from Page 18)

while others speak of lips, mouth-piece, breathing, music exercises, non-pressure, buzzing lips, etc., as the thing?"

Good Performers Are Scarce

Answer: Look around you and count the good performers and that should be your answer. Performers are scarcer than hen's teeth. Musicians are a dime a dozen. Why is it that a second trumpeter who arranges so beautifully for his band sounds so sour when he blows in so sweet? Is it because he is a bad musician? Not on your life; it's the old story, faulty base, which to a good performer means chops. They still say a building is as strong as its base, so why should you worry about other things until you have first found that? Again I must remind you that you are a suffering brassman, and as long as you remain one you must treat the cause, not the effect.

When I say that all artists have an automatic blowing of the cheeks, or cheek, or upper lip, that doesn't mean that you should. Find out why you have not got it. In case I say all an artist has to do is take a breath and play, that's a blessing I wish you all. In case you take a nice breath and can't blow your nose, that's tough, I admit. Don't let it get you down, and by all means don't keep on taking those nice deep breaths. Just look to the cause, and your troubles will soon disappear.

Address mail to John O'Donnell, c/o Down Beat, 608 South Dearborn St., Chicago. For personal reply, enclose stamped self-addressed envelope.

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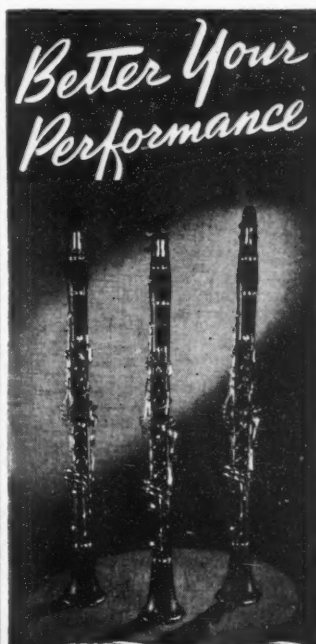
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Leaves Europe Dry . . .

Last Jazz Great to return to this country from abroad is Willie Lewis whose homecoming leaves Europe completely devoid of American jazz. Members of Lewis' band were responsible for a series of hot records made in Switzerland last summer, George Hoefler reveals in his Hot Box column.



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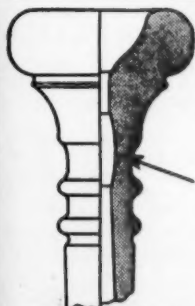
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Ex-Scott Chirp, Hubby's Band—New North Find

Eau Claire, Wis.—Del Staton and his orchestra, currently at the Eau Claire hotel, are providing this northern metropolis with plenty of kicks. Here is a band that plays gut bucket jazz, soft sweet mush, and classics with swing and they only have four men and a girl.

Girl Left Scott

This scribbler stared in amazement as this little group used fourteen instruments, besides singing all the way around. Talk about singing brings us to the band's girl vocalist, lovely Thelma Marland. Here is a gal (Mrs. Staton) that really gets off on the lyrics. Formerly with Raymond Scott, Thelma left the band at the Blackhawk in Chicago to cast her lot with Del, marry him, organize an orchestra, and try to make the grade the hard way.

This guy Staton is the first left-handed guitar man that we've seen that has ever strung his guitar for a right hander. He also plays string bass left handed but strung for a right hander. Del plays a mess of stuff on that box and is ably assisted by Benny Wullcotte, Mickey Friend and Bob Schulkers.

Although the band is only ten weeks old, they play any number you can ask, and all special arrangements. They are being aired on WEAU Eau Claire, and recently signed up with Art Weems.

—SIG HELLER

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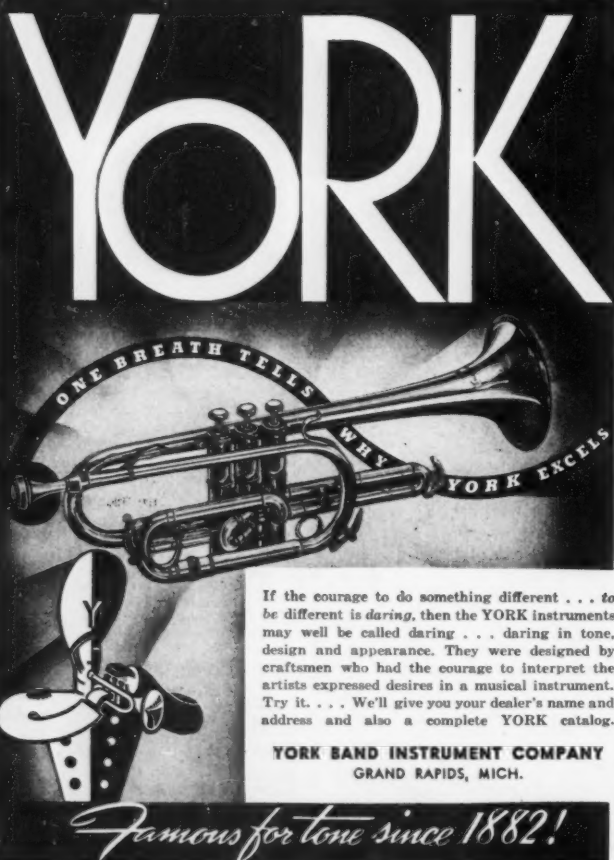
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Which One is Gene Krupa?



You might have to study a bit at first but Krupa is the gate on the left in this shot and on the right is Louie Bellson of Moline, Ill., Bellson wins \$5 from *Down Beat* for having his photo printed alongside his name leader double. The editors will pay \$5 to every other person whose photo is printed beside the name band leader whom he resembles.

Beecher, Sam, Part-Friends

by THE TIGER

Madison, Wis.—"Army life is solid". So spoke Art Beecher when he arrived in this town of ours after spending five months at California's Camp Roberts. Art has been given his discharge because he hit the twenty-eight year mark a few years back. The boy looks swell and he remarked, "Man, it was just like a health kick." He is now back at his old spot behind the drums in the Club Hollywood band.

Feet Itch Again

Babe Grubb's feet are beginning to travel. He has taken over the bass spot with an Indiana crew playing in the Hoosier country. Babe is the gent who recently quit a local band in order to get out of the city, but he wound up immediately with a band which was booked to play here and so Babe didn't leave Madison. Ted Herman, a very fine bass man from up Sheboygan way, takes over Grubb's spot in the Little Joe Hart aggregation.

The Marine club has opened its doors for dancing, three nites per week. . . . Al and Linda Davis pleasing the customers at the Lorraine with their fine work on squeeze box, vibes, git, and vocals.

McAtee Recupers in Denver; Clemmons Joins Willetts Ork

by JOE PIT

Davenport, Iowa—Bill McAtee, local skin-beater, formerly a member of Tony Catalano's S. S. Quinlan ork and more recently with Jimmy Barnet, prominent Omaha band, is now in Denver recuperating from a very serious siege of arthritis and has been forbidden by his doctor to do any drumming for many months.

Taylor in Uniform

Glenn Clemmons, sax, and Pat Stroehle, bass, are back in town after a long sojourn with the Emil Flindt ork of Chi. Glenn has joined Jack Willetts and it is rumored that Pat will become a member of the Four Esquires at Fairview Inn, Milan, Ill.

Dick Taylor, the versatile lad who plays sax, clarinet, trumpet, and arranges, is with one of Uncle Sam's units and has been sending Hal Wiese's band some knocked out arrangements which are chilling the local cats.

Bellson For Big Time

Jack Manthey, Moline's genial ork pilot and arranger has turned composer and has written a new swing ditty entitled *Blitzkrieg* which spotlights his sensational young drummer, Louie Bellson, who sat in with Krupa's band last spring when the drummer man and his band were in Chicago. More about this Bellson lad later. He is strictly headed for the big time.

Jimmy Chase and his ork enjoying an extended run at the Buvette in Rock Island . . . The Jolly Friars still packing them in at the Fort Grill.

Stafford Crew At Clover Bowl

by MARIE DeFLOREA

Phoenix—Bob Stafford and his new band last week opened the Clover Bowl, newest Phoenix nitery, in the Hotel Adams. Stafford has nine men featuring one feed, four brass, and three rhythm.

Sat in with Barnet

Lineup includes Boogie Wills and Ort Miller on trumpets, Les Felton and Doc Garrison, trombones; Lyn Noble, piano; Marty Kaplan, bass; Russ Longseth, drums, and Stafford, alto and front. Wills also doubles on tenor.

Stafford, who sat in with Charlie Barnet when Charlie's altoist, Bob Hufner, was late on a recent Phoenix date, has played with Ken Baker, Alvino Key, and Ted Fio Rito.

Challstedt in Phoenix

Vocals are handled by Nelle Joe, in private life Mrs. Stafford and mother of Bob Jr., age nine months, who (they say) is no mean singer himself.

Welcome addition to the Burton Morse combo at Riverside ballroom is former Gay Jones' drummer, Gordon Challstedt, and former Jones' vocalist, Mars. Mars is Mrs. Gay Jones, who, along with Gordy, is in Phoenix for health kicks. Jones is in Los Angeles in the arranging field.

Junior McGuire Reorganizes

by EDDIE GUY

Wilkes-Barre, Pa.—After being inactive for the last few months Junior McGuire, popular local maestro, has reorganized his band. In his new crew McGuire has Mike Morgan, ex-Jack Meltonite, on tenor. The band is playing Buck Hill Falls in the Poconos.

Three other Jack Melton sidemen left to take defense jobs. His replacements are Art Simmers, formerly with Fred Miller; Jimmie Matzer, out of his brother Lenny's band, and Bill Stolfi, of the Ray Keating gang. The Melton men are doing tops at the Chez Ami in Boston, so we hear, and may be held over for a spell.

Not a few of the 1500 crowd, out to hear Bunny Berigan's Berwick Park date, were disappointed to see that Danny Richards from nearby Scranton was not among the Bunny bunch. Band sounded solid.

Chirpie Fluffs Off 5 Leaders; Sticks to Radio

by BUD EBEL

Cincinnati — Canary Sylvia Rhodes of Columbia's WCKY gets first prize as Cincy's number one turner downer. She acquired this rep when she recently turned down the offers of Bob Crosby, Raymond Scott, Henry King, and George White of the Scandals.

Coming up a few years ago with Ace Bridge then joining the staff of WLW where she was an over-night sensation, Sylvia is probably in demand now more than any vocalist in this section of the country. Her love for radio work and her husband, saxist Mark Davison, is her reason for sticking it out here in Cincy.

Six Spots Go Union

There is definitely an acute shortage of musicians here now. Within the last six weeks Prexy Oscar Hild of the union has signed the Cat and Fiddle, Kelley's Casa Grande, House of Rinck, Palm Gardens, and Listerman's. Five or six more spots are on the list to be signed. Jimmy Ault of WLW has placed a band in Kelley's; Herman Rafalo in the Cat and Fiddle; Buddy Johnson, Casa Grande; Jack Mentz, Palm Garden, and the reliable Forest Bradford in the House of Rinck.

Leader Walter Esberger was painfully injured recently when his car collided with another. It is possible that his injuries may be internal and serious although at this writing it is impossible to get definite information.

Billy Snider and band seem to be headed for Lookout House after they finish their one-niters through Ohio, Kentucky, and Indiana. Old Vienna has changed its name to the Patio and has gone in for South American music.

Haymes Back With Weems After Rest

by B. W. PIKE

Springfield, Mo.—Joe Haymes has returned to the Ted Weems fold after a few weeks' rest here in Springfield. Joe got around with a lot of his old friends among whom was Paul Mitchell. Mitchell, staff pianist at KWTO and KGBX, started with Haymes years ago and since has been with many name bands including Tee Dorsey.

Leader Bernie Cummins dug the hot trumpet of Bob Wilkinson, local boy and was so impressed that he signed Wilkinson, who joined the Cummins band in Cincy.

Spitalny Observes Eighth Year as Fem Band Leader

New York—Phil Spitalny began a 3-week celebration of his eighth year as leader of an all-fem band when he and his girls opened Oct. 17 at the Strand Theater on Broadway.

The Spitalny combo has been on the air every Sunday night, sponsored, for six years. Featured with Spitalny are Evelyn, Maxine, Mary McClanahan and the glee club.

Long Back to All-Pine

Plattsburg, N. Y.—Gertie Long and her boys returned to this section to play a return date at the All-Pine.

Gert plays a piano that gives more boots than the local shoe stores have combined. Ted Smith on drums and Jimmy Hudson's alto are standouts.—McCUEEN.

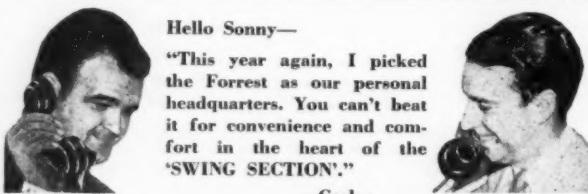
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Smythe Silver C AFM U

by CHAS

Denver—Pete Smythe, had the first local band Cosmopolitan's "Sure, I'm upon being in Cosmo man ent would open here in the M wouldn't be—tory—or some prominent in several years on KMYR lab on the Band." The person band is: Charlie Carson, drums; Art Williams, man, Vaughn Walker, sax; Scheffer and Eddie Ca; Dormer sister; and Esther, handle the voc; Pete's radio never novelty

Local

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Stukenberg Over Die

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Smythe Grabs Silver Glade; AFM Ups Scale

by CHAS. M. HILLMAN

Denver—Pete Smythe, Denverite, had the distinction of being the first local band leader ever to open Cosmopolitan's Silver Glade.

"Sure, I'm excited," said Pete upon being informed by Bob Morris, Cosmo manager, that local talent would open the top winter spot here in the Mile High City, "who wouldn't be—I'm sorta makin' history—or somethin'." Pete has been prominent in local music circles for several years, having a program on KMYR labeled "Meet the Boys in the Band."

The personnel of the Smythe band is: Charlie Binna, piano; Bob Carson, drums; Al Brisson, bass; Art Williams, trumpet; Carl Pellman, Vaughn Edwards and Verne Walker, saxes; Ben Alex, Eddie Scheffer and Chuck Romeo, violins, and Eddie Carver, accordion. The Dormer sisters, Naomi, Margaret and Esther, together with Pete, handle the vocals. Jim Hawthorne, Pete's radio stooge, does some clever novelty numbers.

Local 20 Ups Scale

Denver's musicians are negotiating a new wage scale which, President Muro says, will mean an increase of from 15 to 25 per cent. The raise will affect 550 members of Local 20.

Johnny (Seat) Davis evidently thinks well of Denver side men, as he has snagged a piano player and is angling for a tenor sax man of local repute. Art Gow, former Willie Hartzell 88er, finished his pinch-hitting chore with Johnny and liked his new boss so well he has signed up for an indefinite period. George Yadon, tenor sax man and local band booker, had the nod from Johnny, but is undecided on his acceptance.

Stations Yield To Petrillo

(Jumped from Page 1)

caused the rumpus. According to E. S. Wasser, station manager, KQV agreed to hire 10 musicians on a 44-week basis. He claimed the Pittsburgh union held out for 11 men for 50 weeks, plus a wage increase.

Mutual Shots Not Affected

When the argument became a stalemate station WJAS in Pittsburgh entered into it, musicians leaving their jobs in sympathy for their fellow musicians at KQV. It was not the first time that Petrillo had jerked bands off sustaining programs, but it was the first time in the AFM's history that studio works were taken off their jobs.

Petrillo, by his action, indicated little mercy would be given stations in the future in the event of their refusing to agree to new contracts.

Mutual network sustainers were not affected, nor were commercial programs on the NBC and CBS waves. The strike ended Friday night, Oct. 17, when the radio station agreed to Local 60's demands.

Stukenburg Takes Over Diehl Combo

Beloit, Wis. — Drummer Ellis Stukenburg has taken over the quintet formerly under the baton of Joe Diehl, and is featuring some potent guitar work by Del Lafferty. Lafferty also plays string bass. Others in the group are Aggie Carbine, trumpet; Jack Wallace, tenor sax, and Jean Clark, organ.

Trevor Ealey, trumpeter formerly with the gang, has been drafted and is stationed at Fort Warren, Cheyenne, Wyoming.

—BOB FOSSUM

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Bill Davison's New Band

Shown in the woodshed in New York City, Bill Davison and his newly-formed New York band take time out for a *Down Beat* photog to shoot. Davison plays trumpet, the girl singer is Diane Lee, and others include Charlie Purpura, tenor; George Troup, trombone; Jules Levine, bass; Jerry Weiner, clarinet; Herb Weiner, piano; Roy Hart, drums. Davison, a Chicago vet who recently got his 802 card, took over the band from Jerry Weiner. Bill expects to debut with his new crew this month in Manhattan. Pic by Ray Levitt.

Denver Symph Season Opens With 3 Orks

by WALTER CASS

Denver—The Denver Civic Symphony Society opens its twentieth season with three Symphony orchestras: Junior, Civic, and the Denver. This promises to be the finest season ever.

Edwin McArthur returns to his native Denver as the first guest conductor of the Denver Symphony. Over night this young fellow has made headlines across the nation, and his name has taken its place among the podium greats.

John Browning and his concert Viennese Waltz Orchestra open the waltzing season for Denver in the Cosmopolitan hotel. This year Browning will be sprouting a 16-piece band consisting of men from the Denver Symphony.

Art Conde Gone With the Draft

New York — Art Conde, band leader at Ciro's in Kew Gardens, Long Island, was inducted into the army Oct 16. His band was replaced by the "Jive Bombers." Manager George Dugan has promised to engage Conde immediately upon his release from the army.

Muriel Lane Joins Ray Noble Ork

Los Angeles—Muriel Lane joined Ray Noble's ork as featured brunet vocalist when the crew opened at the Coconut Grove of the Ambassador Hotel here Oct. 14. Thrush is brunet, husky-voiced. Snookie Lanson continues as male chirp. The Noble ork is also featured on the Charlie McCarthy air show.

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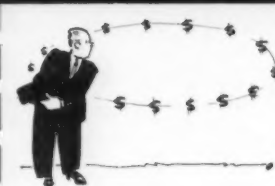
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Pickar Shapes New Band; Seeks Names

by FREDDY GOLD

Newark—Al Pickar is the latest New Jersey to start a band. This young fellow has rounded up a few boys who have had big name experience as his nucleus. He has Henry Yaguda, who was with Van Alexander, on trumpet; Jay Kopek, bass man formerly with Paul Tremaine, and Jack Goldfinger, who left the Glenn Forrest band to join him.

Jack is a tenor man and the brother of Seymour, who just left the Tea. Henry Billinson, another trumpet player who also was with Tremaine, is set for a chair. The band has as its fem chirper, Gay Robbins. Since the outfit has been rehearsing it sounds like a coming band, but there is to be much woodshedding yet, says Al. The band at

present has no booking office.

"The people of Newark who attend dances want commercial type music," says Carl Hagen, another of this city's young maestros. In a recent interview with the *Beat* Carl said that when people come to dance where he plays, they most always request more sweet commercial stuff than anything else.

Little Lennie Malley, ride trumpet with Glenn Forrest, is taking some riding himself. Known to all Jersey as one of the hottest horn men, Lennie just won a scholarship to study at Juilliard.

Chicago Band Briefs

Estelle Barnes, former staff pianist and arranger at station WAAF here, has joined W59C as program director. Musicians Leo Gordon, Edmund Terlikowski and Harold Shaw join the station as "pancake-turners." . . . Johnny Knopp's ork moved into the New Palady ballroom. Lineup includes Carl Gottfried, Joe Knizatko, and Norman Shapiro, saxes; Louis Martina, Charles Reidenrach, trumpets; Norman Lind, trombone; Irv Dulcy, bass; Roy Fugman, drums; Larry Morrow, vocals, and Johnny Knopp, piano and front. Outfit is strictly a commercial tenor band. . . . Earl Smith replaces Emil Petti at the Pump Room of the Ambassador East. . . . The town was on a good jive kick last week. Cab Calloway played a date at the Regal Theater, Erskine Hawkins was in a few days before that for a Savoy prom, and Jimmy Lunceford's ork played dances at the Palladium and Parkway temp temples, the Lunceford fan clubs sponsoring.

Dolores O'Neill Back in N. Y.

New York — Dolores O'Neill, singer who became prominent with the bands of Jack Teagarden and Bob Chester, is back in New York after several months in Philly and will soon be heard singing again over the NBC net.

She's the wife of Alec Fila, Glenn Miller's first chair trumpeter.

Trophy to Git Box Player

Brooklyn, N. Y.—The American Guild of Banjoists, Mandolinists and Guitarists which voted Vincente Gomez as the world's most outstanding classic guitarist presented him with the Gretschtrophy here recently. The presentation was made by Glenn Burrs and Ed Flynn of *Down Beat*.

Teagarden Band Into Casa Loma

by WALT RELLER

St. Louis—Looks like the smaller combos are taking the town. The larger units are at the moment playing out their stands started a week or two ago, with Henry Busse at the Chase club, Joe Winter at the Crystal Terrace, and Carl Lorch at hotel Jefferson's Club Continental. St. Louis, however, looking forward to seeing its old friend Weldon Jackson Teagarden at the Casa Loma ballroom next Friday, November 7. Better known as Jack, the trombone king from Vernon, Texas, is an old favorite with St. Louisans. Teagarden spent the closing of the summer season at the Meadow Brook country club here, and his many friends will be very glad to see him back. Larry Clinton will follow Teagarden into Casa Loma for a one week stand.

Migrate to Shaw

The musicians migration the other week to Collinsville Park was caused by the appearance of Artie Shaw and his new band. The fact that Shaw quit at the very height of his popularity over two years ago hasn't hurt his following a bit. Those fifteen strings certainly do add contrast to the usual brass and reed sections. Of course, Shaw's clarinet was the spot of the evening which we had all been waiting for and certainly no one was a bit disappointed.

Newest of our smaller units is the Statler hotel quartet of Roe deJon on violin, Dick Dickson, a former Vincent Lopez man on the guitar, Fred Mappon on bass and Jack Yates, doubling on piano, the solovox, and celeste. Direct from the Belvedere hotel in Baltimore, these fellows, known as the Four Silhouettes in Rhythm, are putting out a variety of novelties that has the house on their side from the start. . . . Chuck Novy at our unique Yacht club is still the pride of the South Side and vocalist June Mann is tops. . . . Followers of Dick

Jurgens will recognize Roy Bush, vocalist now teamed with Edith Lane and Florence Martindale at the Gatesworth hotel's exclusive Walnut Room.



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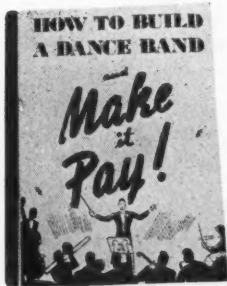
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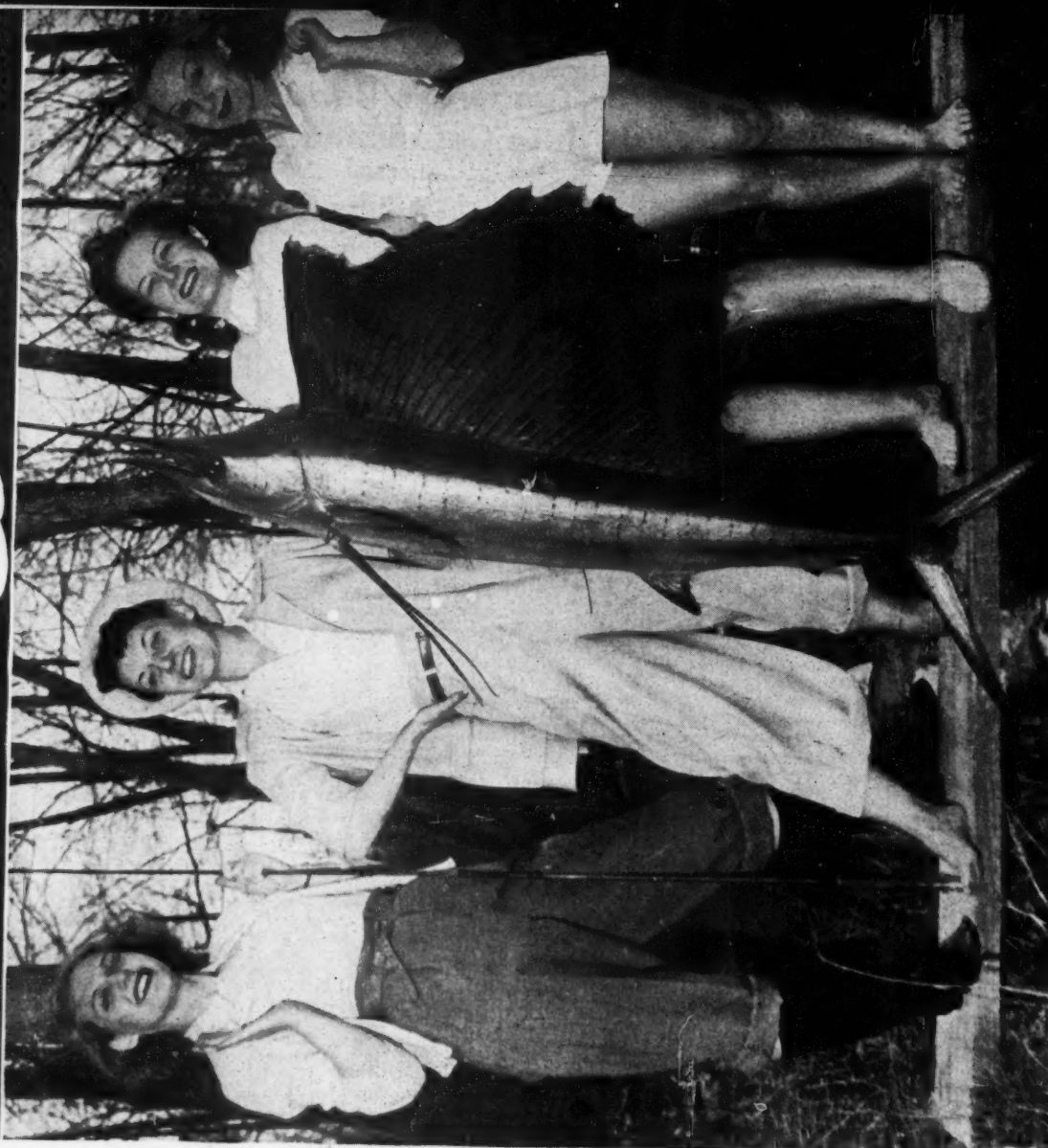
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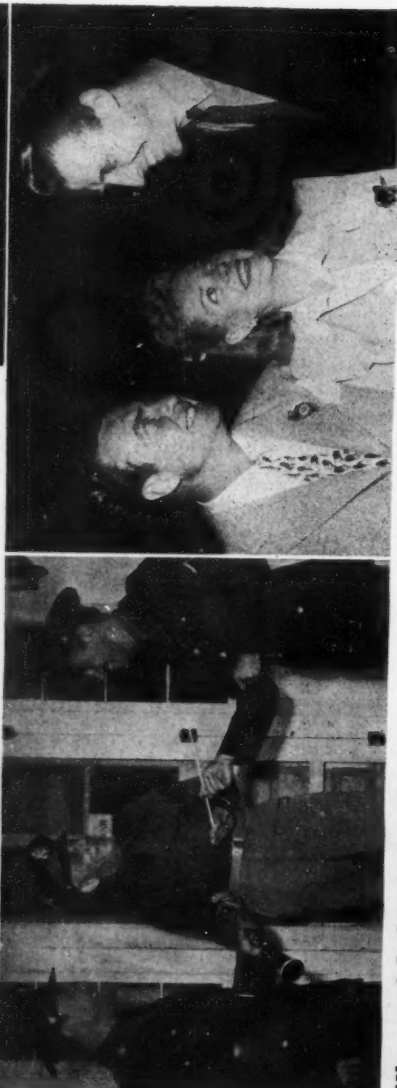
Vol. 8. No. 21

15c

Nov. 1, 1941



Front Page Splashers are these three personalities, Ina Ray Hutton, Shep Fields, and June Robbins. The lovely Ina Ray, shown at left improving her golf game, is now touring Ohio theaters with a band which has even won rave record reviews from *Down Beat's* super-critical Dave Dexter, Jr. Shep Fields, above, shows a definite preference for lady barbers. Shep's all-saxophone band opens in Detroit, Nov. 3, with the RCA Victor Dance Carnival. Exhibiting a shapely pair of gums at the right, June Robbins continues to be Eddy Duchin's choice chieft. *The Robbins pic is by Kriegsmann.*



Mince and Arthur Leave the Army . . . Johnny Mince, left, ex-Tommy Dorsey clarinetist, and Zinn Arthur, right, the band leader, left the Army Oct. 3 at Camp Upton, L. I., with the blessings of Col. H. C. Brenizer, the camp's commandant. Pvt. Dan Jacino made this pic as the two musicians received their honorable discharge. Both are over 28 years old. Arthur has resumed as a leader in New York. Mince was undecided whether to rejoin Dorsey or start out as a leader himself.

Congratulating Phil Harris and Alice Faye on their approaching blessed event, Stan Kenton, right, is pictured in Hollywood with the popular Jack Benny ork leader and his blonde wife. The Kenton crew opens Nov. 20 at the Famous Door and is being given a mighty buildup by General Amusement Corp. Kenton's first records for Decca are out this month. Harris is back at the Wilshire Bowl, his winter stomping grounds, *Down Beat* Photo.

Fatha's Powerhouse Sax Section . . . Earl Hines and his six-man sax section are shown as caught at a recent Bluebird record date. In the line are Franz Jackson, George Dixon, Scoops Carey, William Randall, Leroy Harris and Bud Johnson. Hines has the biggest band of his career, for it also includes four trumpets (Dixon doubles on sax and trumpet), three trombones, four rhythm and two vocalists. Eighteen names in all. The band just closed at Chicago's Grand Terrace and is on tour. *Allen and Pinney Photo.*



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